THE NEW YORK DRAMATIC MIRROR

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EMILE HEUSEL.

THE USHER.

Last week THE MIRROR was permanently increased to twenty pages—the second enlargement that it has been necessary to make during the past five months. Ample space is now afforded to cover completely the whole American theatrical field. THE MIRROR's advertising patronage doubled itself in 1892. Should the same growth continue this year additional pages will be put on in order that the reading columns may not be encroached upon. THE MIRROR devotes more space to the stage than any other dramatic paper. None is given to the circus or other alien departments. THE MIRROR concerns itself with one great calling, and it covers its single field thoroughly.

The Professional Woman's League is now communicating with actresses in all parts of the country, setting forth the philanthropic purposes of the organization, and inviting the recipients to identify themselves with the work. There is to be a pleasant social side to the League. Its members are to hold the first of a series of receptions next Monday afternoon.

Some time ago it was announced that the Potter-Bellew company would play a second metropolitan engagement of two weeks, beginning next Monday at the Fourteenth Street Theatre. This plan has been changed. Mrs. Potter writes me: "We open in Montreal with Dumas' Francillon, so as to have a light bill and a drama that we can handle with our Thérèse cast, and to meet the demands of the craze for society drama. I hope Mr. Stetson will bring us back to New York, but we is so enamored of The Crust of Society that we are likely to be exiled while the Crust will rejoice again in the privilege of the metropolis." Mrs. Potter will probably play West to the Pacific coast. At the close of the tour she will return to London. An adaptation of Francillon, by the way, was seen at a matinee in Palmer's Theatre some time ago. It was made by Mrs. Rachel McAuley.

The Board of Trustees of the Forrest Home held a meeting at the Home last week. It is not known yet who will be chosen to succeed the deceased superintendent, Mardon Wilson, but it is understood that Mrs. Wilson and her daughter will remain in charge temporarily.

In connection with my remarks in last week's issue on the subject of the Forrest Home superintendentship an old professional writes: "It seems to me that Harry Watkins is just the man for the position. He is domestic and temperate. He was a friend and a great admirer of Edwin Forrest."

Baron de Grimm, the artist, is asking from members of the profession an expression of views on the subject of founding a national theatre on the lines of the Théâtre-Français, in this city. "It has been suggested," he says in his circular letter, "that all of our leading actors should be co-proprietors in such an enterprise, sharing equitably in its profits, with the proviso that he or she should play at this theatre at least one week in each year, supported by the theatre's stock company." Baron de Grimm thinks that this "would identify the names of all our great players with one theatre," and with a nightly change of bill during the season the public would subscribe for the entire season, "which would make the theatre self-supporting."

Of all the many schemes that have been advanced to found a national theatre Baron de Grimm's, it seems to me, is the wildest and least practical. In the first place, to establish such a theatre a building centrally located and adapted to the purpose is necessary. The cost of a suitable site and structure would not be less than three quarters of a million. Such a theatre would have to be superior to pecuniary limitations—it would not seek to give the public what it likes but what it ought to like. It costs a good deal of money to educate the public. Every practical manager, however aspiring or ambitious, knows that. The Théâtre Français could not exist without its annual subsidy from the government that covers its deficits and renders it independent of the exigencies of ordinary commercial management. The Français—although it is an institution that appeals to the pride of the most ebulliently patriotic population on earth, and although it is conducted in a community where dramatic art has attained its highest development—is not self-supporting. Its projected American prototype, deprived of State appropriations, would have to rely on the support of wealthy private citizens. Besides the investment of three quarters of a million it would require the income of a capital of at least a million more to assure its continuance without resort to money-making devices in the managerial policy. This is a country of millionnaires, but our Croesuses do not appear to be willing to set apart a red cent to encourage dramatic art.

Baron de Grimm's plan of making leading actors co-proprietors is impracticable. Co-proprietorship would carry with it co-responsibility for the risks and the losses to which the venture would be exposed from the beginning. His proposition that these actors should bind themselves to play one week in every season at this theatre, supported by a stock company at once introduces the star system, which is flatly opposed to the plan and the scope of a theatre like the Français. A nightly change of bill would be impossible, for six productions a week would drive the actors insane; exhaust the entire yearly product of our native playwrights in a month, and reduce the standard of representations to the lowest plane.

The only place for a national theatre is Washington, where congregate every Winter citizens of every State in the Union. The only way to establish it is to convince Congress that such a theatre, situated in the nation's capital, supported by congressional appropriations, would be a noble, educative and patriotic institution, thoroughly in keeping with the scope, the duty and the privilege of government. But who will undertake the little job of convincing Congress?

The abundant snowfall last week and the inability of Commissioner Brennan's force to clean the streets gave unwonted pleasure to sleighers. Perhaps the most constant visitor to the Park was Blanche Walsh who, befurred like an Esquimaux, without missing a night took a sleigh-ride after the curtain fell on Aristocracy. These midnight sorties behind the jingling bells were great larks for Miss Walsh, who in years and enthusiasm is only a girl in spite of the dignity and the commanding presence that characterize her Mrs. Jefferson Stockton in Howard's play.

Lotta has changed her plans. She intended to take a trip to California this month, but she has reconsidered that determination, and will remain in this city, under her physician's care. She is improved in health, but she is by no means well yet. Her friends hope and expect that by next Autumn she will be able to return to the stage. Lotta is never so happy as when acting. The dramatic instinct is unceasingly strong within her.

Ouida, who is nothing if not audacious, says in a *Fortnightly Review* article on the sins of society: "After all, a society does but represent the temper of the age in which it exists, and the faults of the society of our time are the faults of that time itself. They are its snobbishness, its greed, its haste and slavish adoration of a wealth of which it asks neither the origin nor the solidity, and which it is content only to borrow and bask in as pigs in mud." Ouida exaggerates, of course, for hyperbole is her special domain. Nevertheless, there is a good deal of truth in what she says. Admitted that society reflects the age, is it not equally a fact that the stage reflects society? When reflective men deplore the condition of the drama, from the art standpoint, they seldom if ever censure the public to whose desires the stage is an obedient slave. They are accustomed to confound the effect and the cause. The French say that men are what women make them. We may say, and with greater accuracy, that the stage is what the public makes it.

A friend of THE MIRROR—who is physician to a big silver-mine at Las Vedras, up in the mountainous interior of Mexico, remote from civilization, and distant a week's mule journey from the nearest post-office—sends me a description of the only form of public entertainment that has struck his camp in a year. It was a circus of a peculiar kind.

"The grand show," writes the doctor, "took place in the open air. The view of aspiring deadheads was cut off by a liberal arrangement of blankets and brushwood. Each spectator brought his own chair, stool or soap-box, as the case might be. It was a worthy assemblage—Mexicans and Indians. The illumination was superb. Forked saplings were improvised into tripods, on which pine knots were burned with reckless disregard for expense. After the band of four pieces had blown themselves black in the face, a clown appeared, who sang a Mexican comic song. Three children were then introduced, amidst a horrible outburst from the band. The poor little wretches looked half-starved. It made one feel that Mr. Gerry, meddling self-advertiser though he be, might find a legitimate field for work in this country of dirt and lies. There would be no daily papers, however, to gratify his ruling passion. Well, the miserable little tr o went through a balancing and tumbling act. They were followed by an Indian princess, tricked out in yellow tights and a pink jacket with a pair of feet that would put a Chicago belle to the blush. She walked a slack wire with as much skill as her mammoth extremities permitted. Then came more songs and acrobatic acts, and the show ended with a trapeze performance and an accident. One of the three children, performing in mid-air, fell from the trapeze and broke an arm and three ribs. During the performance when a carpet was wanted for one of the turns four blankets were borrowed from the audience. Order was preserved by a dozen volunteers, armed with rifles and revolvers. The prices of admission ranged from five cents to fifty. The performance was not bad for the money."

The professional matinee has come to be regarded with more or less suspicion. Generally it is a mere catchpenny device, but Mr. Grismer tells me that his professional matinee of The New South at the Broadway on Thursday of next week will justify its name. No seats will be sold until every professional that applies has been accommodated. Mr. Grismer asks THE MIRROR to say that "all are invited and all will be made welcome."

It is believed to be Oliver Sumner Teall's ambition to wrest from Ward McAllister the 400 leadership. Teall, having been active in founding the Vaudeville Club, may account for the great McAllister's public disapproval of the midnight show across the street at the Metropolitan. His objections have the merit of common sense, nevertheless. There is very little real enjoyment visible in the Vaudeville Club's séances. Between the cigarette smoke of the chappies, the fumes of the clubmen's liquor, and the starched condescension of the maids and the matrons there is an almost grotesque incongruity, which is not relieved by the stately indifference with which the best efforts of the variety performers on the diminutive stage are received. The Rolling Mill Man says he has to signal when it is time to laugh. He is not troubled in that way down at Pastor's. The whole thing is a preposterous fad of the empty-headed set, which will not, in all probability, outlive the Winter.

Mr. Palmer is giving more than ordinary attention to the preparations for Lady Windermere's Fan. He left for Boston again on Sunday, to be absent until Friday. "The rehearsals are shaping very well," he says. "I expect a good performance on Monday, the 23d. We shall open with it at Palmer's Theatre on Feb. 6."

Although Mr. Palmer's New York stock season will be brief this year, it bids fair to be brilliant. Besides Oscar Wilde's play, he holds in reserve, to produce as they may be required: (1) The Best Husband, a clever adaptation by Clinton Stuart of a very funny comedy by Von Moser; (2) Hush Money, a drama of peculiar quality, also from the German; (3) The Heir, an adaptation by Robert Buchanan; (4) The American, a play by Jules Claretie, director of the Comédie-Française, dramatized from his novel of that name. This is a greater accumulation of important novelties than has marked Mr. Palmer's preliminary announcements for several seasons, and it betokens an active and an interesting campaign.

A new MIRROR feature is the department, inaugurated this week, of a list of the attractions for the current week in all the large cities, with the names of the theatres at which they are playing. Credit for this innovation belongs to Messrs. Sanger and Hayman, who suggested it. The other day they both called my attention to the fact that difficulty was often experienced in ascertaining the addresses of attractions in the principal cities. The dates appear in the Dates Head department, but the theatres are not given, and often, when telegraphic communication is necessary, there is great difficulty in locating them. The new department will supply this special information every week.

JAMES O'NEILL'S SUCCESSFUL SEASON.

James O'Neill played a very profitable engagement in St Louis last week. His season has been a heavy winner from the start, with the exception of a few night stands just before the holidays. Fontenelle has won public favor, and has received hearty approval from the critics who are able to recognize the difference between the standards of a romantic melodrama and a blank verse tragedy. Mr. O'Neill is now bound Southward. He will play Texas and the South. He will appear in Chicago in March.

PROFESSIONAL DOINGS.

The pretty face of Stella Perkins Madison is given at the head of this paragraph. Miss Madison has not been long on the stage, as her professional career dates back only eighteen months. He debut was made in Brooklyn in a minor part in The Bohemian Girl, but her first regular engagement was in The Pearl of Pekin Opera company. She is now playing Bowline in the Eastern Spider and Fly company, and has won strong commendation from the papers wherever she has appeared. Miss Madison hails from Montana, and is not yet nineteen years of age. Her musical education was received in this city at the New York Conservatory of Music. Her voice is a soprano of wide range, much flexibility and sweetness. Miss Madison expects next year to go to Paris to complete her studies. She is ambitious and hpoes to make her mark in grand opera some day.

Edward Paulton is engaged on a play for the Boston Museum.

Gus Pixley, who has been with Lizzie Evans' company, joined Frank Daniels' company in Memphis last night.

Mrs. George S. Knight is in Orange. She is considering an offer to star in a successful comedy.

Arthur L. Underwood has accepted an engagement with the Deshon Opera company. He joined the organization on Monday night in Knoxville, Tenn.

Elmer E Vance's Twentieth Century production, which will be seen next season, is not christened yet. It has been guessed as The Police Court, but Mr. Vance says that is no nearer it than A Night on the Bowery, By the Right Flank, or The Bargain Counter would be.

The Metropolitan Association of Cycling Clubs, gay with colors and happy in the company of their friends, filled the Broadway on Thursday night.

Eben Plympton burst a small blood vessel in his throat last week Monday, and on Thursday night, on the advice of his physician he temporarily retired as Romeo at the Star Theatre. His place was taken by Arthur Lewis. Mr. Plympton's disability will not be of long duration.

J. Tannenbaum, manager of the Mobile Theatre, wires that The Planter's Wife on Jan. 6 and 7 played to large receipts, and that Harry Lacy and Emily Rigl were enthusiastically received. The Wife followed at this house to a large business.

Marie Edgar has been confined to the Coleman House for several days by rheumatism, and is beguiling her captivity with literary work.

Richard Mansfield began his Southern tour in the Academy of Music, Charleston, on Jan. 9. The audience was the largest ever gathered in that theatre, the house being completely sold two days in advance. More than five hundred persons, including many women, were obliged to stand during the performance. The receipts were over $2,000.

It is rumored that New York parties are negotiating for the theatre at Savannah, Ga., with a view to remodeling and improving it for next season.

Mr and Mrs. J. P. Clark (Emma Whittle) celebrated the twentieth anniversary of their marriage in this city on Jan. 12.

Larry H. Reist, who has been connected with the theatrical and newspaper business for many years, is now engaged in the advertisement department of THE MIRROR. Business entrusted to Mr. Reist will receive prompt and accurate attention. He may be found daily at the MIRROR office at 11 A. M. and 4 P. M.

Frank Daniels has made a ten-strike with Dr. Cupid wherever he has played it this season. His part is said to offer him more opportunities for comic work than there are in A Rag Baby and Little Puck which brought him celebrity and fortune. His company is the largest and the best that he has ever had.

Frederick Warde and Louis James were received with great favor at the Park Theatre, Brooklyn, last Wednesday night, in Francesca da Rimini. Mr. Warde was called upon for a speech, and said: "I am glad to know that the grand old legitimate drama has not yet lost its hold upon the public. In spite of much that is written, I believe from my own experience that the noble thoughts and the beautiful language of the great dramatic writers will never lose their power. There will always be a large and intelligent class of the community who will appreciate the intellectual pleasures of the legitimate drama." Mr. Warde was heartily applauded

The Very Successful Farce-Comedy.

THE POPULAR COMEDIANS, WOOD AND SHEPPARD

LATER ON

(UP TO DATE)

THE CHARMING SOUBRETTE, CLARA THROPP

Under the Management of T. W. DINKINS. For Time WIRE or WRITE, HARRY ST. GEORGE, Taylor's Exchange, 38 West 28th Street, New York.

THE NOVELTY AT PROCTOR'S.

A Mirror reporter found F. F. Proctor at Proctor's Theatre on Saturday. Mr. Proctor was jubilant over his change of policy.

"The new enterprise," said he, "has succeeded beyond my fondest hopes. My experience in popular price theatres convinced me that a house run on the plan now in vogue here would be a permanent success in New York, for there is no other theatre that appeals to the same class of people.

"When Proctor's Theatre was built it was for the purpose of making it one of a large circuit of popular-priced houses that I then controlled. At that time, too, I managed seven road companies and proposed to produce at Proctor's new plays for my circuit. As is well known, however, Charles Frohman and those associated with him made me a flattering offer that induced me to depart from my original intention.

"This, then, is the first opportunity I have had to carry out my long cherished plan to produce vaudeville in the manner outlined in last week's Mirror.

"The doors open at noon promptly and the vaudeville performance continues without interuption until 10.30 P. M. I am astonished at the large number of women and children that seek admittance the moment the performance begins. Even in the blinding snowstorm of Thursday, at 4 P. M. there was not a vacant seat in the orchestra.

"I have closed contracts with many comic opera and specialty people, so I have no fear that I shall not be able to give the quality of entertainment I have started out with.

"A little later in the season I shall produce several one-act operas composed and written by Americans, and I shall make a feature of several European novelties engaged.

"I have received letters from many prominent people congratulating me on the success of my departure. I consider now that it is endorsed and I have no fears for its future.

"I find that the class of audience is the same that attended the performances of Shenandoah and The County Fair. It is astonishing, by the way, how well informed as to the species of entertainment the people that come to the box-office seem to be. This indicates that the public has read with interest the details concerning the novelty."

M. B. LEAVITT'S SUCCESSES.

M. B. Leavitt's Eastern Spider and Fly company is doing a remarkable business on the Colorado Circuit. The average receipts last week at Colorado Springs, Pueblo, and Leadville were over $900 a night. Mr. Leavitt's Western company's business is equally large. Both productions are now said to be perfect.

Mr. Leavitt's new spectacle, Columbus, will tour the principal cities after the World's Fair. The costumes for it are now finished, and he has received from Charles Alias, the London costumer, a cable saying that they are the most beautiful he has ever turned out.

Mr. Leavitt's Broadway Theatre, in Denver, is doing a large business this season, and the following attractions will appear there in rapid succession: Pauline Hall Opera company, Friends, Wilson Barrett, A Fair Rebel, Modjeska, Trewey's combination, Tar and Tartar, Neil Burgess, Prescott and MacLean, Karl Gardner, Cleveland's Minstrels, the Baroness Blanc, and the new circus play, The Queen of the Arena.

Mr. Leavitt says his Bush Street Theatre, San Francisco, shows good business this season, and that at the Windsor, Chicago, he has been successful. Corbett, at this house last week, played to enormous receipts, and turned people away by the hundred.

SEABROOKE'S SUCCESS.

"The correct question for you to ask me," said Thomas Q Seabrooke to a Mirror reporter, "is, I suppose, 'Are you making a success in The Isle of Champagne?'

"Now, of course I must say, 'Oh, my, no; losing money hand over fist. Seriously, however,' continued Mr. Seabrooke, 'I assure you that the production, leaving the artistic side of it altogether out of the question, from the pecuniary point of view is the most emphatic kind of a success. In two days—the Saturday before New Year's Day and New Year's Day itself, Monday—I played probably to as big business as has been done in New York. The receipts of those two days were $6,000. It should be remembered though that there were two matinees and that the Manhattan Opera House has an exceedingly large auditorium.

"According to the receipts throughout my engagement at the Manhattan, I should judge that I could continue here to paying business until June; but Oscar Hammerstein's season of grand opera will begin on Jan. 23, and I shall have to leave therefore on the twenty-first.

"From New York I shall go to Harlem for two weeks; then to Brooklyn for two weeks; then to Boston at the Columbia Theatre for an engagement that will last until the middle of May.

"Managers of two Broadway theatres want me to return to New York in April, and as my contract with the Columbia Theatre gives me the privilege to cancel there, it is possible that I will accept one of the offers to return to New York. As to that, I shall know in a few days.

"Will you appear only in The Isle of Champagne?"

"It will be the only comic opera in which I shall appear during this and next season, but another opera is being put in shape for me. It will not be by the librettists and composer that made The Isle of Champagne."

"Where will your next season take you?"

"I read something that E. E. Rice said recently that strikes me as being right. Mr. Rice says that a manager with a big production can play it successfully exclusively in New York, Chicago and Boston. That is what I shall do with The Isle of Champagne."

"How about Philadelphia?"

A curious smile stole over Mr. Seabrooke's face.

"Well," said he significantly, "Philadelphia is a strange town."

MR. VROOM OWNS THIS DOUBLE.

A dramatic paper last week announced that Alexander Salvini is now at work on a version of Ruy Blas for early production. It was stated that Mr. Salvini combined the Booth and Fechter versions, and would play the part of Ruy in conjunction with that of Don Cæsar de Bazan; it being his intention to open his engagements with Ruy Blas, and to play Don Cæsar on the following night. Edward Vroom, who has been touring as the star of The Players, brings evidence to prove that he has already established his right to this idea and to have originated it. He reconstructed Ruy Blas so as to permit of the dual personation in that play, and that he has thus given it, following with Don Cæsar de Bazan, in several Canadian cities as well as in Watertown, Ogdensburg and elsewhere in the United States. Mr. Vroom has newspaper notices highly commending him in the double representation, insists upon his artistic right to the origination, and has retained ex-Judge Dittenhoefer to protect his legal rights.

A PROSPEROUS PLAYHOUSE.

One of the most successful theatres on the Pacific coast is Stockwell's Theatre in San Francisco. It was opened on the evening of July 7, 1892, by Augustin Daly's company, and since that time Manager Stockwell's company has occupied the theatre to good business. Fanny Rice recently occupied Stockwell's for two weeks in A Jolly Surprise, this being the first musical attraction that ever appeared at the theatre, and her business was large, as is vouched for by her manager, Dr. George W. Purdy. The engagement was so successful, in fact, that Mr. Stockwell concluded that combinations could regularly play his theatre profitably, and he has decided to book first-class attractions. There is every reason to believe that he will make his new policy highly successful.

THE ANTI-GERRY BENEFIT.

The benefit in aid of the Anti-Gerry Society will be given at the Standard Theatre on Thursday afternoon. Zelda Sanders, the little president of the society, has been studying her part in the play to be produced under Frederic Lewis, director of the Lawrence School of Acting, and her friends believe she will make an excellent impression. Julian Greer, late with Mr. Frohman, will stage the play. Drayton Hall, in which he will also take the leading part. Ida Vernon will play the part of a Southern mother, and Grace Kimball that of a Southern girl. Mrs. G. L. Fox will originate the role of a negress, and Fred. Lewis will be seen as a young Southerner. Other parts will be taken by H. B. Bradley and C. H. Montgomery.

O'CONNOR DECLARED INSANE.

A sheriff's jury has decided that James Owen O'Connor, the eccentric tragedian, is insane. B. D. Evans, medical director of the Morris Plains Asylum, in which O'Connor has been confined for several months, says that O'Connor remains in a stupor most of the time, that he does not talk; that he eats mechanically, and that he is not conscious of his surroundings. O'Connor's physician says that he is subject to delusions, one of which is that he has injured his wife and must surrender to the police. He has an estate worth about $10,000.

QUITE ROMANTIC.

William Norman Campbell and Libby Putnam were married at Leadville, Col., on Thursday night. The bride is one of the Putnam Sisters, with the Spider and Fly company. The groom is a Virginian and his family is wealthy. He met the Putnam Sisters two years ago, and fell in love with Libby, who was then but fifteen years old. Her mother said the lovers must wait two years. They consented, but Campbell has since traveled with the company. The two years expired on Thursday.

GOSSIP OF THE TOWN.

Jean de Reszke is well again.

Von Bülow, the pianist, is again ill with a nervous malady.

Rubenstein has finished a one-act opera.

Sir Arthur Sullivan, who has returned from Monte Carlo, has secluded himself to make changes in Ivanhoe.

Frederick Archer is organizing a chorus of five hundred voices for Steele Mackaye's spectacle at Chicago.

A. B. de Frece, who was prominent in the actors' Fund Fair, has joined the staff of the *Mail and Express*.

Grace Goloen, one of the most prominent singers in The Fencing Master, is devoutly religious, and is said to spend more time in her dressing-room in telling her beads than in enhancing her beauty for the audience. She is reported to really long for the cloistered life of a religieuse in preference to the exciting and vanity pleasing existence of a favorite of the stage.

Gertrude May Stein, who had been cast for the part of Ulrice in The Mountebanks, threw up her engagement on last Monday, after a rehearsal, and Maybelle Baker was put in her place. It is said that Miss Stein insisted upon interpolating a song against the decision of Stage Manager Baker.

A portrait of Minna Gale-Haynes as Portia is being painted by F. V. Du Mond.

Frank Dumont has sued James H. Wallick to recover $400 alleged to be due as part of the consideration for which the former wrote a play for the latter called The Mountain King.

A testimonial to Kate Ryan will be given at the Boston Museum on Jan. 22.

Susie Bowers, of Williamsport, Pa., has attracted much attention at the Conservatory of Music, Hamburg, Germany, where she performed the G Moll concerto, by Bruch, Nieutemp's "Fantaisie Caprice," and a difficult sonata by Rubinstein all in one evening. Miss Bowers is but seventeen years old. Her execution on the violin is said to be faultless purity and precision, and she executes the most difficult passages with remarkable flexibility. During the concert mentioned she was called to the footlights several times by an enthusiastic audience. Miss Bowers expects to return to America in July, and will probably appear publicly.

Uncle Tom's Cabin will be given in operatic form at the World's Fair by a company of colored singers.

Marion Earle has replaced Ida Vernon in Thérèse Raquin.

Georgia Cayvan's house in Harlem is now a cabinet of Japanese articles, collected by her during her tour last Summer.

Rhéa was tendered a reception by the pupils in French of the Kansas City High School, recently, and presented with a silver bonbonnière. The speeches were all in French, and the actress in recitation gave the pupils a lesson in that tongue.

Edward Morris, a farce-comedy actor, was arrested in Chicago some days ago for obtaining money on a forged signature. Robert Cutting, who was playing in My Official Wife at the Schiller Theatre, received at the hands of a messenger what purported to be a letter from E. H. Sothern asking for a loan of $20. He gave the messenger the money, and a detective saw it delivered to Morris, who was taken into custody. Other theatrical persons in Chicago had been victimized in the same way. Morris' excuse was that he was penniless and that his wife would have starved had he not secured money.

Edna Keely, aged eight years, is exciting the Pacific coast by her precocious ability as Eva in Uncle Tom's Cabin. The other day she received a handsome gold badge from John F. Cordray and company, whose protégé she is.

Joseph Barrett, late manager of A Busy Day, was recently married to Nettie de Courcey, the soubrette of that attraction.

The *Lady's Pictorial*, a handsomely printed and illustrated London period cal, gives a striking first-page portrait of Zelie de Lussan, the young American prima donna who has been so successful there, and supplements this with a picture of Miss de Lussan as Carmen, as she recently appeared before the Queen by command.

Alfred E. Aarons, of 1193 Broadway, is now sole representative of W. J. Gilmore and his attractions.

All rights and the title of The English Rose, with the horse used in the production, have been bought by Walter Sanford, who intends to add to its strong cast and effects and is arranging a mid-winter and Spring tour.

The opening of the new Empire has been fixed for Jan. 25. Seats will be sold at auction in the Standard Theatre at 4 P. M. to-day (Tuesday). The regular sale begins at the Empire on Thursday.

W. C. Parker, who writes and arranges songs, has opened a new studio at 58 West Twenty-fourth street. Mr. Parker makes a specialty of writing songs for members of the theatrical profession. He is the author of the "Dramatic Mirror March."

Mrs. James Brown Potter and Kyrle Bellew, it is said, will put on Dumas' Francillon.

Clara Morris was unable to appear at the MacDonough Theatre, Oakland, Cal., recently, owing to neuralgia of the face and heart. Her physician declared that she must not leave her car. Manager Mothersole of the theatre claims damages.

Lizzie and Bertie Conway have withdrawn from McCarthy's Mishaps.

The Span of Life, by Sutton Dane, is played by William Calder's company under the direction of H. S. Taylor. Frank Rafter furnished the money, and Robert Cutter the mechanical effects of the play.

Doré Davidson and Rami Austen will fit Dangers of a Great City with special scenery for their Spring tour.

Patti has engaged to sing in Romeo and Juliet and The Barber of Seville in Nice early next month.

President-elect Cleveland and Mrs. Cleveland attended a performance of A Society Fad at the Bijou Theatre on last Wednesday night, and the curiosity of the crowd was so great after the performance that the distinguished visitors could hardly get to their carriage.

Secretary Foster has directed the Collector of Customs at this port to refund to Agnes Huntington the amount of duties collected on her costumes for the opera of Captain Thérèse. Miss Huntington sued to recover these duties, and this is the result of the decision in her favor by the United States Court.

Frank Rich and company have purchased a new comedy entitled His Last Chance, and will send it on the road in February.

Charles H. Hoyt says that Eugene Tompkins of the Boston Theatre has offered to build him a theatre in this city.

Maggie Cline says she will never awaken the echoes at Tony Pastor's Theatre again. During Bessie Bonehill's recent engagement at this house, some of Miss Cline's friends sent the latter a cake. Miss Bonehill objected to the passing of this token over the footlights. Mr. Pastor upheld her, and Miss Cline's determination followed.

William E. Hollman, who has for several years served efficiently as chief usher at the Broadway Theatre, has been engaged in a similar capacity at the New Empire Theatre.

Clyde Fitch's A Modern Match will be substituted for My Official Wife, and Minnie Seligman will play the part of Violet Hunt in Mr. Fitch's play.

Leontine Morgan, known on the stage as Etoile Americaine, has been in Paris for two years studying ballet dancing under the direction of Madame de Gastica. Leontine will return to America in the Spring. She was in the ballet at the Metropolitan Opera House last season.

E. E. Rice will present 1492 at Palmer's Theatre next Summer, beginning in May.

A new play called The Irish Guide, written by Joseph Humphrey, who will play the leading part, will be seen in this city soon. Lucile Dumont will be prominent in the company, which will be managed by John E. Eley, who has been active in amusement ventures in New England.

Ed. Van Veghten arrived from Galveston on the steamship *Adams* on Monday, and left on Wednesday to join Bruno and Barno at Canandaigua.

Bessie Bonehill's tour as a star in Playmates will begin at Lexington, Ky., on Sept. 1. Special trains for the convenience of the press and others will be run from Louisville and Cincinnati. A fair and races occur at Lexington on the same dates. Miss Bonehill and her company will go direct from New York, stopping at Pittsburg, Columbus and Cincinnati, where she will be tendered a reception.

There was no performance of The World, at Niblo's last night. It was given out by Randall and Dickson, the managers of the venture, that the reason was that the scenery was not ready. It is said that the melodrama will be put on to-night (Tuesday).

Louise A. Sully last week assumed the leading part in Daniel Sully's The Millionaire and duplicated her former success in it. Mrs. Sully will continue in the part for the rest of Mr. Sully's season which will continue to May next. The tour has been gratifyingly prosperous.

Elle Burg arrived from Germany about five years ago and played at Amberg's for two seasons with success in leading character roles. She supported Possart here and in Germany, and made her debut on the English stage successfully in Charles Dickson's Incog. Miss Burg started this season with George W. Lederer's stock company in Nothing but Money, Divorce Day and The Passing Regiment. She achieved great personal success, her work being exceptionally clever. Miss Burg is at liberty owing to the premature closing of this company on Nov. 19 last.

John E. Dodson will remain with the Kendals another season, and will be a feature of their company when they return to America next Fall.

MR. HANLEY'S TEAKETTLE.

There is no more popular theatrical manager in New York than M. W. Hanley, who is better known simply as "Mart." Mr. Hanley has managed Edward Harrigan from the latter's first appearance on any stage, and every newspaper man whose duty it is to gather news of the stage calls on Mr. Hanley at least three times a week at his cosy office in Harrigan's Theatre.

Duty in this particular case does not count, however, for the newspaper men would rather call on Mr. Hanley than not, because he is a joyous and congenial man to meet, and he usually has on hand refreshments of several kinds. His own beverage is a colorless liquid that he describes as "opodeldoc," but which an expert could hardly distinguish from the juice of juniper.

The newspaper men, moved by the atmosphere, recently decided that the consumption of liquids, containing iced mineral waters, was a menace to health in Winter. They were, however, disinclined to advance any theory that would offend Mr. Hanley or rebuke his hospitality. They long pondered a remedy. At last one was found.

Mr. Hanley naturally looked for callers every evening. When all the newspaper men came at once, the other night, however, he was slightly disconcerted. But they soon put him at ease. Generally he talks to them. Now they talked to him.

One of his visitors told without interruption the story of the man who, dreaming that he was asked whether he would take his whisky hot or cold, decided upon warmth and awoke before the hot water came. The whole company shivered, but the spokesman and his associates said that they had prepared against any such emergency as to Mr. Hanley, and they thereupon presented him with a small but comely teakettle with an alcohol lamp attachment.

Then arose another newspaper man who said he liked his not only hot, but strong, and he thrust upon Mr. Hanley a jug of Irish whisky with "Erin-go-bragh" painted on it in indelible colors. A third newspaper man dwelt upon the dangers that accompany the use of alcohol—as a fuel—and gave Mr. Hanley a bottle of it for his lamp. A fourth newsmonger began a speech of flattery that convinced Mr. Hanley that he had lately kissed the "blarney stone," but his saccharine speech was explained when he produced a bag of sugar. Still another dealer in news spoke. His remarks were sour and cynical, but he preserved the unities by producing lemons.

Thus ended the speechmaking, unanimous consent that Mr. Hanley might take the floor being refused, and an executive session followed.

SHOWMAN BAILEY'S SCHEME.

James A. Bailey, the circus man, is a stockholder in the Madison Square Garden Company. Mr. Bailey complains that the stock is not paying dividends. He would like to get hold of a controlling interest so that he could establish a permanent circus at the Garden. He offers to buy of those that will sell shares at $30 a share. Or he is willing to enter into a combination with the stockholders to put James A. Bailey in control. All this is very ingenious, if Mr. Bailey intends it as an advertisement for himself and for his perennial "greatest show on earth." It is not likely to amount to more than that. The directors of the Garden Company happen to represent the principal investors in the property. They are men of character, probity and commercial eminence in this community. They and their associates put their money into the Garden chiefly because they were public spirited men who felt a pride in giving the city of New York a great amphitheatre. It has been managed economically and successfully, for it has paid its way—which is more than the Metropolitan Opera House, a somewhat kindred enterprise, has done. These considerations of course do not appeal to Mr. Bailey, who is by trade and by instinct a showman. The Garden has been a source of pride and pleasure to multitudes of New Yorkers. It will continue to be so, in spite of Mr. Bailey's little schemes and his terrible threat that if the Garden is not turned over to him for his show, he will establish a permanent circus somewhere else.

A FIRE FLURRY.

A large audience in the Grand Opera House listened to the prolonged playing of the theatre orchestra on Friday evening before the curtain rose without suspecting that the delay was caused by a fire. The play was A Night at the Circus, in which the star, Nellie McHenry, is required to make a very quick change of costume between the first and second acts. To facilitate this, a temporary dressing-room had been made in the wings, lighted by a bunch light connected by rubber tubing with a gas main under the stage. The tubing became detached from the main, and the gasman, William Chatterton, went below to connect it. He carried a lighted torch which ignited the gas escaping from the main. There was an explosion, and the flames passed upward, setting fire to the rafters under the stage. An alarm to other employés of the theatre was given, the gas was shut off by Archie Robinson, the fireman of the theatre, and the blaze put out, and the play proceeded as though nothing had happened.

MERELY RUMORS.

There is a good deal of fruitless speculation in certain quarters concerning A. M. Palmer's plans for next season. It is asserted, for instance, that Mr. Palmer's stock company will play at the Garden Theatre, because E. S. Willard and John Drew are to play engagements during the season at Palmer's Theatre. These rumors are based on nothing more than guess-work, for Mr. Palmer has made no definite plans yet for next season. Inasmuch as the Garden Theatre will not come under his and E. C. Stanton's management until January, 1894, the conjecture regarding the stock company going there is rather foolish. When Mr Willard and Mr. Palmer decided not to renew their contract after the expiration of the present season, it was arranged, at Mr. Willard's desire, that he should play an extended engagement in this city next season under Mr. Palmer's auspices. This agreement, however, will in no way affect Mr. Palmer's future plans with regard to his permanent organization. At the present time Mr. Palmer knows as little about the policy to be pursued at the Garden as the industrious authors of these rumors.

A SUCCESSFUL WOMAN.

The Kansas City *Star* prints an interesting sketch of the business of Mrs. Jennie Kimball, the enterprising manager of Corinne. Mrs. Kimball, who was once an opera singer, controls every detail of the business of the Kimball Opera Comique company. The star of this organization, Corinne, was trained by her, and Mrs. Kimball pays such attention to the working and *esprit de corps* of her company that its performances are among the smoothest known to the stage, while its members get along together with much less friction than the usual man who manages has to contend with.

Mrs. Kimball is excusably proud of her company and of her success, and she enjoys the deserved fruits of her business capacity. At 1827 North Broad Street, Philadelphia, she resides when not traveling. Here, too, Corinne makes her home. The mansion, in fact, is called "Corinne Mansion." The house has a white marble front, entered through big doors that are ornamented with portraits in cathedral glass of Mrs. Kimball and Corinne. The grounds run back 300 feet, with a garden, fountains, and stables, and the property is valued at $30,000, aside from $20,000 that was laid out in furnishing.

Mrs. Kimball owns real estate in Helena, Mont., for which she has been offered $50,000, and which she holds expecting to realize $75,000 for it. At Castle, Mont., she owns $10,000 worth of land, and at Butte $5,000 worth. Two houses in Portland, Ore., for which she paid $15,000 each, pay her a neat income. She owns a half interest in the Alhambra Theatre, Chicago, and a ground lease running ten years. Corinne will play one engagement of six months in this house next year, and Mrs. Kimball says she would not take $150,000 for her interest in the property. She has $43,000 in government bonds in a safe deposit vault, and a deposit of $30,000 in the Chestnut Street National Bank, Philadelphia, which she never touches. Her business account is in the Garfield National Bank, New York, where she never permits her balance to get below $20,000.

Mrs. Kimball's husband recently died and increased her riches by $80,000 of life insurance. Corinne's life is insured for $50,000 on the endowment plan. In diamonds and jewelry Mrs. Kimball has about $50,000 invested, and she owns the manuscripts of sixteen operas, which, with scenery and costumes for some of them, represent $32,000 actually invested. Mrs Kimball began her career as a manager in 1881, and she has not had a losing season.

A QUICK CHANGE OF MANAGERS.

The roughest handling that the press of this city has administered to a new play in some time was received by Captain Herne, U. S. A., last week. On Saturday W. M. Fleischman, the manager, announced that he had had enough and was going to pull out. Fleischman claimed that he had sunk a good deal of money in the piece and that he would not go on with it. In spite of boasts of big business previously made, it seems that the season had been a losing one. E. J. Henley, on learning of Fleischman's decision, and on hearing that the Union Square management were hustling to get another attraction to fill the present week, induced James T. Waldron to assume the management and to make a new contract with Greenwall and Pearson. Frank Connelly was clothed with the office of business manager. Mr. Henley says that he will produce a comedy by F. C. Burnand, of *Punch* fame, on Saturday night. It is called Our Club. Fleischman, the ex-manager, started operations with a scheme to star Henley and Aubrey Boucicault jointly. They played at Stockwell's Theatre, San Francisco. When Fleischman wanted to produce Captain Herne, the dramatic nightmare that he has just renounced, with Henley in the leading character and young Boucicault in a bad subordinate part, Boucicault rebelled and withdrew from the alliance.

THE VAUDEVILLE CLUB.

The Vaudeville Club has transformed the assembly rooms of the Metropolitan Opera House into a little theatre, and opened it last (Tuesday) to members. An iron stairway on the outside of the Thirty-ninth Street side of the building leads to the dressing rooms. The floor is filled with small tables, where light beverages will be served. A balcony runs around the auditorium and contains twenty-seven boxes, each of which will hold five persons. A reception and billiard room adjoin the theatre on the Broadway side. On the Thirty-ninth street side, in the rear, is a grill room with a bar partitioned off, and back of this is a kitchen. Performances are given nightly, except Sunday, from 11 P. M. until 1 o'clock A. M. On Sunday sacred concerts will be given by Prof. Liesegang's orchestra of twenty pieces. This orchestra will also give nightly concerts of half an hour, beginning at 10.30. Mlle Violette, Marinelli, the contortionist, the Interlaken trio, Kokin the Japanese juggler, Walter Pelham, sketch artist, William Mestayer, Jennie Yeamans and Miss Vesta took part in the opening performance. Mr Bial of Koster and Bial, will go abroad next month to engage artists for the club. Full dress is not insisted upon at the performances. Permission has to be obtained and a box purchased in order to introduce a male friend to a performance. In order to introduce a female friend who is not a relative, permission is also necessary.

REFLECTIONS.

A strong bill has been arranged for the Press Club benefit at the Casino on Thursday afternoon.

Grace Henderson will be seen for the first time since her retirement in Gloriana at the Union Square.

Alfred E. Aarons, who claims to be Bessie Clayton's manager, asserts that he will bring suit to recover commission alleged to be due by her for a contract with The Devil's Auction company that she refused to fulfil.

Edward Harrigan is a prime favorite with the boys of Company 9, Seventh Regiment. They will visit The Mulligan Guard's Ball in a body at Harrigan's on Wednesday night of next week.

William G. Beach, of the Blue Jeans company, was married last Tuesday in this city to Eleanor Barron, a non-professional. It is said that she intends to go on the stage. Mr. and Mrs. Beach will go to San Francisco in February.

J. D. Levy, the Eastern representative of the Chicago, St. Paul and Kansas City Railway (the old Maple Leaf route), more familiarly known as the Chicago Great-Western, is leaving no stone unturned to advance the interests of his corporation in New York and its vicinity with the theatrical profession.

Marie Louise Crolius, who has been playing the leading female role in The Struggle of Life on tour, was married on Wednesday to Frank F. Behrens, of Philadelphia, at the Little Church Around the Corner.

The application for a permit for Zelda Sanders to appear at a matinee performance of Drayton Hall at the Standard Theatre for the benefit of the Anti-Gerry Society, was granted by Mayor Gilroy on Friday.

"The New Year number of THE DRAMATIC MIRROR is well nigh as good as its Christmas issue. It contains numerous portraits and special articles and is altogether a fine holiday souvenir for all lovers of plays and players."—*Buffalo Courier.*

☞ Look for The End of the World.

The New South has but another week to run at the Broadway. The play will go on the road with auspicious bookings, many leading managers having seen the piece and offered excellent time and terms for it. Mr. Grismer and Manager Brady are both gratified with the reception the play has had in this city.

Manager Hammerstein will open his opera season on Jan. 24, instead of on Jan. 23 as formerly announced. The sale of seats began yesterday.

The Opera House in Greenville, S. C., has been torn down. A citizen of that town named R. E. Grubbs, is trying to raise a subscription to erect a new one.

There is trouble between Mr. Rapley, proprietor of the National Theatre and Academy of Music, Washington, and his employés, who belong to the society of Theatrical Mechanics, over a question of wages, and the Knights of Labor have taken up the cause of the employés.

"The New Year's MIRROR was a most attractive number, especially coming so soon after the great Christmas effort."—*Deseret News, Salt Lake City.*

Louise Hamilton is winning a good deal of praise for her clever acting, singing, and dancing in her repertoire of popular plays. In Auburn, at the Burtis Opera House, she opened an engagement to a house whose paid admissions aggregated $2,271.

"Driving Home the Cows" is the name of a popular song and chorus just published by the Phelps Music Company, of 52 Lafayette Place. The music is by Leopold Fuenkenstein, and the words by George W. Taylor. The song is simple but graceful, the melody blending charmingly with the sentiment of the words. The chorus is "catchy." It is in waltz time.

Harry Doel Parker with his successful star and play, George C. Staley in A Royal Pass, is doing a remarkably large business through Ohio. Mr. Parker will have an entirely new play for Mr. Staley next season. Nearly all of his time is filled.

Charles Morello, the acrobat, who enjoys the distinction of walking the highest tight wire ever strung, has received a number of flattering offers for next season. It is not unlikely that he will sign with the Sells Brothers. His act is said to be one of thrilling interest.

Arrangements for the return of the Coghlan company in Diplomacy have been made. Five weeks have been secured at the Fifth Avenue Theatre, beginning in March.

The New Year's number of THE DRAMATIC MIRROR was as good as its Christmas number, but different. Some readers would like it better."—*New York Mail and Express.*

Ninety Days, the spectacular drama by William Gillette, will be produced at the Broadway Theatre the week after next. It is asserted by the management that $30,000 will have been expended on the production before the curtain rises on the first night. The scenes are laid in New York, Alexandria, Egypt, Cairo, on an Atlantic steamer, on an iceberg, and Newport, so there will be certainly opportunity for scenic display.

Glen-da-Lough will follow Blue Jeans on Jan. 30 at the Fourteenth Street Theatre. The Celtic hero will be played by J. K. Murray. He says that he has removed the stereotyped ragged, whisky-loving Irish lad from the stage.

Almost all the seats in the orchestra of the Columbia Theatre, Brooklyn, have been sold for to-night (Tuesday) to the Knights of the Mystic Shrine. They will appear in full regalia and DeWolf Hopper will be the attraction.

Accompanying this is a portrait of Jake Schwartz, well and favorably known to the profession as the manager of the Bryan, Texas, Opera House. Mr. Schwartz, who is also engaged in other enterprises in Bryan, is very popular with his townsmen as well as with theatrical people. His theatre is run on business principles, and he sets before his public the best attractions he can engage. He is well known as a friend of those who deserve his friendship, and as a foe of pirates and the exploiters of illegitimate dramatic enterprises. Mr. Schwartz's face speaks his characteristics.

Clint G. Ford, who owns and controls the play, An American Hero, is in the city negotiating for the production of the play.

A professional matinee of The New South at the Broadway has been suggested. The idea is favorably regarded by the stars, J. R. Grismer and Phoebe Davies, and the matinee will be given if the matter can be arranged upon Manager Brady's return to New York. The Metropolitan Association of Cyclers saw The New South on Thursday.

Harry H. Thompson and Belle Gilbert, of The Midnight Alarm, were married at Bloomington, Ill., recently.

A. Z. Chipman has been dangerously ill at St. Vincent's Hospital for several days.

H. Grattan Donnelly's Later On will have Wood and Sheppard as its stars and go out soon under direction of J. W. Jenkins, who will retain its original features and add to it new songs and dances and European novelties. A strong company will be engaged, including Clara Thropp, who was very successful in the piece with Hallen and Hart.

The New Year's number of THE DRAMATIC MIRROR is exceeding attractive, and contains an interesting sketch of two of our Boston critics, Henry A. Clapp and Howard M. Ticknor; also a pen portrait of the great French critic, Francisque Sarcey; as well as other articles attractive to those interested in dramatics."—*Boston Times.*

☞ Look for The End of the World.

William H. Thompson, Nelson Wheatcroft, William Morris, Frank Mordaunt, Cyril Scott, Theodore Roberts, Joseph Humphreys, Frank Lothrop, Orrin Johnson, Thomas Oberly, Arthur Hayden, James Barrows, Joseph Adelman, Edna Wallace, Odette Tyler, Catherine Florence and Sydney Armstrong are the members of the Charles Frohman stock company.

The English Rose has closed an unprofitable tour. Walter Sanford has bought the American right to the melodrama and proposes to play it at popular prices. Mr. Sanford has a faculty for making heaps of money out of plays that have been failures under other managers. He turned the tables in favor of The Struggle of Life, and he will very possibly do the same with The English Rose. It will probably be rewritten.

The By Proxy company has ended a brief tour of New England. Max Figman and Carrie Jackson were in the cast.

George W. Lederer will go to Boston with The Isle of Champagne company.

After this week John Drew will not be seen in New York again until November, when he will produce a new play.

Local newsdealers at Savannah, Ga., report larger sales of the Christmas MIRROR than of any other paper.

Senator McMillan, in a letter to the Commissioners in Washington, recommended the peremptory closing of Metzerott Music Hall in that city because it was unsafe. Assistant District Attorney Thomas, to whom the matter was referred, has reported that he doubts whether the hall can be closed thus peremptorily, as it would probably interfere with property rights, and suggests notice to the owners of the hall of its unsafety; and in case they then refuse to put it in order, they may be proceeded against as for maintaining a nuisance, by indictment or a bill in equity.

There will be a benefit for the Church Hospital and Dispensary at a matinee in Palmer's Theatre on Jan. 31. The actors have two beds in this institution, of which Mr. Palmer is a trustee. B. B. Vallentine's three-act comedy, Fitznoodle, in three acts, will be produced, with John W. Pigott as Lord Francis Fitznoodle. Others in the cast will be Odell Williams, Louis Carpenter, Charles W. Butler, Frank Lander, F. Short, Ellen Burg, Miss Creighton, and Mattie Earle.

Fred. A. Hodgson says that the business of Andrew Mack in Irish Loyalty since he has commenced playing return dates is very satisfactory.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

Academy of Music	The Stowaway
Alhambra	Corinne
Chicago Opera House	Helen Barry
Clark Street	Fire Patrol
Columbia	Evans and Hoey
Grand Opera House	Sol Smith Russell
Haverly's	Veruna Jarbeau
Havmarket	James T. Powers
Hooley's	E. S. Willard
McVicker's	Marie Wainwright
Powers'	Uncle Isaac
Schiller	Minnie Seligman Cutting
Windsor	Bill's Boot

PHILADELPHIA.

Arch Street	Dan McCarthy
Bijou	Chimes of Normandy
Broad Street	Robin Hood
Chestnut Street	Crust of Society
Chestnut Street Opera House	Neil Burgess
Egyptian Hall	Cushman's Minstrels
Empire	Bobby Gaylor
Forepaugh's	Alone in London
Lyceum	Sehon and Garson's Vaudevilles
National	John C. Rice
Park	Rosina Vokes
Prober's	Superba
Standard	Rocky Mountain Waif
Walnut Street	Country Circus

BOSTON.

Boston	Babes in the Wood
Bowdoin Square	Lew Dockstader
Columbia	A. M. Palmer's Stock
Globe	Nelson Barrett
Grand Opera House	Power of Gold
Hollis Street	W. H. Crane
Howard Athenæum	Sam Devere
Park	Temperance Town
Tremont	Texas Steer

BALTIMORE.

Albaugh's	Thomas W. Keene
Ford's Opera House	Francis Wilson
Harris' Academy	Niobe
Holliday Street	Cruiskeen Lawn

CINCINNATI.

Fountain Square	Shipped by the Light of the Moon
Grand Opera House	Fanny Davenport
Harris'	James E. Mackie
Haverly's	George C. Staley
Heuck's	Struggle of Life
Pike's Opera House	Ramsay Morris Company
Walnut Street	Mr. Wilkinson's Widows

ST. LOUIS.

Grand Opera House	Ali Baba
Hagan	Pauline Hall
Haverly's	Agnes Wallace Villa
Olympic	E. H. Sothern
Pope's	Spider and Fly
Standard	Gray and Stephens

PITTSBURG.

Alvin	Miss Heinrt
Bijou	Oliver Byron
Duquesne	Duff Opera
Grand Opera House	Hopkins' Trans-Oceanics
Harris	Dark Side of a Great City

WASHINGTON.

Academy of Music	Mavourneen
Bijou	The Fast Mail
Grand Opera House	Little Tippett
National	The Girl I Left Behind Me

CLEVELAND.

Lyceum	Julia Marlowe
Jacobs'	J. H. Wallick
Star	Rentz Santley Burlesque

SAN FRANCISCO.

Baldwin	Mr. Wilkinson's Widows
Bush Street	Peck's Bad Boy
Stockwell	Mr. Barnes of New York

DENVER.

Tabor Grand	Friends
Broadway	Trip to Chinatown

KANSAS CITY.

Coates' Opera House	The Liliputians
Gillis Opera House	Master and Man
Grand Opera House	Boston Howard Athenæum Company

NEW ORLEANS.

Academy of Music	Junior Partner
Garden District	For Love and Money
Grand Opera House	Annie Pixley
St. Charles	Barry and Fay

MINNEAPOLIS.

Bijou Opera House	Hole in the Ground
Grand Opera House	Stuart Robson

LETTERS TO THE EDITOR.

ANOTHER CRITICISM OF MR. AYRES.

NEW YORK, Jan. 10, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Perhaps a few suggestions to Mr. Alfred Ayres' reading of Hamlet's "To Be Or Not To Be," published in the New Year's number of THE DRAMATIC MIRROR, might be interesting to those who have felt Hamlet rather than learned it by a schoolmaster's parsing book.

I read Hamlet by instinct. A plebeian and Bohemian habit, I know, for which I shall have to beg pardon of Mr. Ayres' classic and elocutionary sensitiveness.

The only extenuating circumstance I can offer for such a criminal proceeding is the fact that Shakespeare himself wrote without regard to law or precedent. There is no sum of rhetoric, no rule of syntax, trick of voice or tongue that will guide us through the subtleties of this master mind any more than a carpenter's square can measure the scope of the human heart.

Mr. Ayres' emphasis on "that" in the first line seems to me to cheapen the "be" and "not," as "that" only relates to what has already been strengthened.

"Question" implies the doubt, and should be accented, I think, as all that follows turns on the doubt.

And the question with Hamlet is—*is* it nobler to suffer so—and in my opinion should be the leading word in that line.

"Or" of the fourth line is the negative which implies the same as "not" in the first line which Mr. Ayres has marked twice and should be scored.

If it read to fight "a sea of troubles" Mr. Ayres would mark "fight."

"Against" seems to me to show fight in that line, and should be clearly defined.

In the next line "by" looks to me like the emphatic word instead of "opposing," with the same significance as "thus" in the line where conscience makes us all cowards.

Hamlet's "no more" *is* as full of speculation and tragedy as Lady Macbeth's "Hereafter." Mr. Ayres has probably made it quite plain to himself why he accents "more" alone.

There are rules to elocution that would have baffled Shakespeare much more than the great problem of "To Be" and "Not To Be." If I have read Hamlet with an atom of sympathy, that "no more" should be given the meaning of one word. It means the "Not To Be." To sleep and then Hamlet is no more—life is no more—death no more—heart, mind, *soul* and suffering no more, but *in* that no more what *is* more may come in dreams.

And thus the significance of "by" is noted.

I admit that it would be more theatrical to startle "sleep" with one of Robert Mantell's stage whispers. Hamlet's next "sleep" is a speculative consideration seasoned with uncertainty—a psychological "To Be" perhaps—and I think should be interrogated.

If this death is only a sleeping "To Be" it is likely filled with dreams—those unknown ills compared to which the waking ones are easy. I cannot see the force of "death" as Mr. Ayres has marked it, which, of course, will not give that gentleman any concern.

Hamlet, with "The motive and the cue for passion"—"prompted to his revenge by heaven and hell"—and, with the murdered dead forever in his mind, has been worked up to this immortal "To be or not to be."

Whether death or sleep no living man can tell, but in that sleep of death *what* dreams may come.

If Mr. Ayres will look in the first folio of Shakespeare he will find the line, where "fardels" appears, reads who would *these* fardels bear.

Fardels only relates to all the bitter experiences that have been summed up by Hamlet and is a subordinate word. "These" is the word to be marked. With the force on "fardels" "How weary, stale, flat and unprofitable" is all Hamlet's scoring of the great conflict of living. In the original it probably was "*grunt* and sweat under a weary life."

But a ten-cent theatrical man, or a cheap commentator no doubt, thought it would sound better to say "groan," and so it has "groaned" ever since Mr. Ayres returns from the "undiscovered country" with "traveller" in the lead. I think it should read:

from whose bourne
No traveller returns.

Shakespeare gave a significance to the little words that no other writer has ever attempted and few scholars have noticed. The mind that tries to explore Shakespeare with a dictionary and a degree will get about as close to his soundings and bearings as a Summer Izaak Walton in classic fishing garb with a $500 outfit will get to the living treasures of the ocean's bed.

Shakespeare's art, science, religion, and code, no o-l-o-g-y can define. He found more things in heaven and earth than a e dreamt of in our philosophy.

It puzzles those who still remain on Shakespearean shores that this Shakespearean Columbus who elucidates Hamlet could wade out so far without making a hole in the water. Most respectfully yours,

LOUISE THOMPSON.

MR. AYRES CRITICISED.

NEW YORK, Jan. 12, 1893.

To the Editor of the Dramatic Mirror:

SIR.—It may seem presumptuous in me to question the accuracy of the scholarly analysis of Hamlet's soliloquy, which Mr. Ayres contributes to the New Year issue of THE MIRROR. But I trust this communication will be received in the spirit which a student of the present subject entertains when he searches after intrinsic truths and laws that govern their expression. Mr. Ayres' analysis of the thoughts in the soliloquy is keen and profound—and his conception of the emotional and spiritual phases is a credit to his dramatic instinct and intuitive perception. There is no occasion for argument as far as his emotional interpretation is concerned, for that constitutes his individuality—and a dozen different Hamlets may with equal taste choose their pauses, qualities of tone, and propriety of gesture, and be equally effective. A dramatic instinct is a birthright—although culture is necessary to give it artistic methods of expression. The spiritual atmosphere in which every conception breathes its life must be left entirely to the individuality of the interpreter.

The present question is one of mental analysis. There are not only rules, but laws which govern emphasis, and produce logical sequences. The most important parts of speech receive primary emphasis; those next in order a secondary one, and so on in gradation to the end. Each clause in a sentence must be considered individually first. Then logically search to find which clause is the most important one, and after that what relation each clause bears to the others. So each word in every clause must be selected as the one which conveys the most important idea—and that word is the emphatic one.

Let me illustrate: "'Tis a consummation devoutly to be wished." Judging from the double underscoring which Mr. Ayres gives to the word "devoutly," he gives that word paramount emphasis in that clause. The question is not *how* Hamlet wishes—but that Hamlet *wishes* for the consummation. The manner of Hamlet's wishing can easily be conveyed by the actor's tone and gesture.

Again: "What dreams may come." Mr. Ayres lays special stress on the word "may." Hamlet has concluded that, perchance, there is a possibility of dreams. What confronts his perturbed and sensitive soul is what *kind* of dream may come—therefore *what* is the word which conveys that idea.

Again: "Must give us pause." The fact now dawns on Hamlet's mind that the very consideration of the possibility of these dreams makes him waver or *pause*. Therefore *pause* must receive more emphasis than *must*.

Once more: "The native hue of resolution." It is not a question what native hue Hamlet's resolution had—but the fact is that his *resolution* is shaken or sicklied o'er with his thought. Hence *resolution* is emphatic.

In the last clause of the soliloquy Mr. Ayres gives *name* more emphasis than *action*. Perhaps an equal division might have done both words more justice.

I trust the above will sufficiently illustrate my meaning. I have great reverence for this soliloquy, and it is a constant delight to study it. Only intuitive insight can grasp the vastness of its purport, and the study thereof is its own reward.

In conclusion, let me acknowledge my great respect for Mr. Ayres' maturer judgment, and if I am in error it will be a pleasure to be set right by so eminent an authority. SHERIDAN BLOCK.

MR. BARRETT'S INTERVIEW.

BALTIMORE, Md., Jan. 12, 1893.

To the Editor of the Dramatic Mirror:

SIR.—My attention having been called recently to a little controversy growing out of an account of an interview published in the New York *Herald* last month, I feel that it will not be amiss and is only just that I, who wrote the original interview which started the trouble, should state the facts as they really are.

The interview was had by me with Wilson Barrett, the English actor, for the Baltimore *Sun*, and was published in full in that paper. On the following day the New York *Herald* published, in the form of a despatch from Baltimore, a few paragraphs copied possibly by the Baltimore correspondent of the paper, from the article in the *Sun*, but clipped in such small bits that the actors' remarks seemed very harsh and in quite a different spirit from the way in which they were made to me and originally published.

The *Herald* followed up its despatch by interviewing a number of prominent actors and managers, who did not spare their English cousin, but, so to speak, handled him without gloves. This was followed by an explanation from Mr. Barrett, published in the *Herald*, in which the actor stated that unfortunately only a portion of his remarks was quoted and that the portion used was misleading. He praised a number of American actors and said that there were five in his own company.

Particular exception was taken to his remarks about variety performances, farce-comedies, and society plays; but these were not made solely about the American stage, as the *Herald* interview seemed to indicate. On the contrary, Mr. Barrett said that such performances had "obtained a hold both in England and America"; that "both in England and America a period of depression had succeeded one of elevation, evidenced in the immensely successful run of farce-comedies that deserve a much harsher word than commonplace."

The larger part of his remarks were made about the stage in general, and while he said that England produced more actors of the heroic, poetic school, on the other hand America had an excess of admirable character actors, of whom England had comparatively few.

"I do not mean to say," he concluded, in alluding to the state of the drama in both England and America, "that there is no appreciation of the poetic in the midst of this deluge of farce comedies! There are many hopeful signs to the contrary, for I am sure that Mr. Irving and others, not to speak of myself, have not lacked for audiences.

MAY GARRETTSON EVANS.

MR. PIXLEY WAS BUNCOED.

ROANOKE, Va., Jan. 1, 1893.

To the Editor of the Dramatic Mirror:

SIR.—To-day I received a postal card from the New York *Dramatic News*. This is how it read:

"There is a reference to you in this week's *Dramatic News*. Have you seen it?"

I never take the paper, but I bought a copy only to find it contained nothing in regard to myself.

I do not mind ten cents, but I do not like to get buncoed. Yours, respectfully,

GUS PIXLEY,
Lizzie Evans Co.

MR. JURGENSEN'S DISCLAIMER.

CARBONDALE, Pa., Jan. 12, 1893.

To the Editor of the Dramatic Mirror:

SIR.—In the issue of THE MIRROR for Jan. 14 a paragraph, under the head "A Novel Club," relates the organization of a Paresis Club, with objects of a social and humanitarian character. Among the distinguished members my humble name is mentioned. This is an error. I am not, and have no intention of becoming, a member of the New York "Paresis" Club, as I am not in any immediate danger of being afflicted with that fashionable disease. Yours very truly,

OLIVER JURGENSEN.

A HANDSOME NUMBER.

(Detroit Tribune.)

THE DRAMATIC MIRROR has issued a handsome Christmas number, beautifully illustrated and filled with interesting reading matter from the pens of prominent people on the stage.

RICH IN CONTENTS.

(London Stage.)

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MR. SOTHERN'S CLEVER SKETCH.

Chicago Inter-Ocean.

A clever sketch from the brush of E. H. Sothern appears in the Christmas number of THE DRAMATIC MIRROR. It was the strong desire of Mr. Sothern's father that his son should be known by his paintbrush, and not upon the stage, and his talent in the former line is admitted by connoisseurs.

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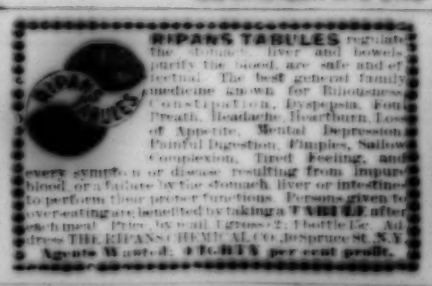

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DETROIT.

At the Lyceum Theatre Harrison's Comedians began a half week's engagement in Little Tippett 6. The co. contained many of those who were seen in the piece in New York, but is short E. M. Bell, whose place is taken by Charles Bowser, the well-known comedian, who filled every requirement. The piece on the road is under the management of Duncan Harrison, and is probably too well known to need particular comment here. It did a very good business, and therefore was satisfactory to the management. The latter part of the week was occupied by Charles Hanford and co. in Julius Cæsar. The scenery and general paraphernalia were the same as used by the Booth Barrett comb. when last on the road in this play. The performance was a very satisfactory one, and did a good business.

On 16 Rose and Charles Coghlan begin a short engagement of three nights in Diplomacy. Their co. is a strong one, containing, in addition to the Coghlans themselves, Frederic de Belleville, J. F. Sullivan, and Sadie Martin. Nat Goodwin in A Gilded Fool 19-21.

At the Detroit Opera House Fanny Davenport, supported by her own co. 2-7.

At Whitney's the attraction was a scenic play called Under The Lion's Paw. It is a melodrama in which circus features are introduced throughout, and is full of life and excitement. The usual good week's business was done. The week of 2: The Dazzler, one of the latest sensations, will be seen with a strong co., including Anna Boyd.

Colonel Robert Ingersoll will be heard at the Detroit Opera House 22.

Sherman is due the latter part of January, as is also Modjeska.

At the Carnival, a new play by two Detroiters, Edward Weitzel and Frederick Isham, was given in New York 9. It is to be hoped for the sake of both of the clever young dramatists that it was a success.

Charles A. Garwood, manager of Whitney's Opera House, who has been very ill for some six months past, and who was obliged to leave Detroit for the more salubrious climate of Colorado, is well on the way to health and is improving rapidly.

Hamilton G. Howard, a prominent member of the Detroit bar, proposes to go upon the professional lecture platform, and as a reputable lawyer he ought to be, one of Wilson's old time Bacon Shakespeare controversies. Mr. Howard is a lawyer of ability, and should become a popular lecturer.

Frederick Warde and Louis James will appear here soon in Julius Cæsar, Othello, and The Lion's Mouth. Their agent reports an extra successful Southern tour, and they will doubtless do well here.

Master Cyril Tyler, who is creating so much attention in the East, is the son of George Tyler, of Detroit, who formerly was employed in one of the commercial houses here, but went abroad to educate his voice. He returned and entered on the stage in light opera under the name of Signor Lambert. He never, however, made a great success of the new vocation, but settled in Detroit, giving vocal instruction, where he has made it pay quite well. Master Tyler first appeared as choir boy at Grace Church, of this city, and attracted considerable attention; so much so that his father decided it was time to turn him to broader fields. Under the management of such a celebrated man as Strakosch there is no question but the boy's ability will be developed, and he will become one of the best paying investments ever sent from here. Personally the lad is very prepossessing and possessed of good common sense, rather modest and unassuming, and is full of music. He has a brilliant future before him.

The Philharmonic Hall, which has been used for the two past years for concerts, balls, etc., is losing prestige on account of its abominable heating arrangements. At the last concert of the Detroit Philharmonic Club there when the temperature outside was zero, it remained at nearly the same degree of cold inside as it was out. The local papers have called attention so much to this condition of affairs that it seems carelessness on the part of the owners not to remedy these defects.

The Auditorium, formerly the Detroit Rink, on the other hand, has been greatly improved, a new gallery having been built, and the whole building having been touched up, so that it is now quite popular for musical and literary entertainments. It has an immense seating capacity of nearly 4,000, and in lieu of a better place will have to do for some time. What Detroit really needs is a *first-class* auditorium which will hold from 2,000 to 3,000 people, and particularly attractive for lectures, readings, musical entertainments, etc. Whoever supplies such a building will doubtless be well remunerated by the returns.

The Apollo Club gave its first entertainment here in a few days. This organization is composed of male voices exclusively, and under the leadership of Charles B. Stevens are really doing excellent work. At their first concert they will be assisted by Clementina de Vere and other talent, and an orchestra of forty pieces.

R. C. Crane, one of Detroit's most popular singers, some two months ago, believing himself hopelessly involved in debt, left Detroit without a word to a soul, and sailed for England. It is now believed that Mr. Crane will thoroughly redeem himself, and after showing the world that he is a man of honor will become a useful member of the community.

F. K. STEARNS.

NEW ORLEANS.

The theatrical event week of 2-7 was the first production in America of St. Saëns' masterpiece, Samson et Dalila at the French Opera House. The work was first produced at Weimar in 1877, and at Rouen in 1890, and a few months ago was sung for the first time in Paris. The talent of a master of symphony is recognized in every line of the score. There is nothing commonplace in it. The score shows inspiration and originality; delicate combinations of new harmonic effects; purely melodious numbers of more than passing musical value and many concerted pieces of extraordinary merit. The opera was cast as follows: Samson, Mr. Raynaud; Le Grand Prêtre, Mr. Chauvenet; Un Vieillard Hébreu, Mr. Mazas; Abimelech, Mr. Hourdin; Dalila, Mme. Bonnier. This opera is unquestionably the best thing done this season at the French Opera House.

New Orleans is to have a new theatre. It is to be a first-class, thoroughly modern playhouse, and it will occupy the site of the Grunewald Opera House recently burned. A stock co. has been formed with a capital of $50,000. Louis Grunewald and Frank Cox will be the principal owners. Mr. Cox, architect and scenic artist, will be the builder and manager of the new theatre. The theatre will seat 2,000 people, and will be run at popular prices. It will be called the Crescent Theatre.

Robert Downing is at the Grand Opera House 7-19 playing the Gladiator, Richard the Lion-Hearted, Virginius, Othello, Ingomar. He is supported by Miss Blair and Fred. Mosely. Annie Pixley 25-21.

Harry Lacy, assisted by Emily Rigl, is at the St. Charles Theatre with The Painter's Wife, and is doing a good business. Barry and Fay 15-21.

J. K. Emmet in Fritz in Ireland is the attraction at the Academy of Music. The Junior Partner 15-21.

A co. composed mostly of home aspirants gave Braving the World at the Garden District Theatre 2-7; Po Love and Money 15-21.

The French Opera House attractions for this week consist of Samson et Dalila, Lucie, Giselle Giselle, and Le Prophète.

Co. Henry Mapleson and Mrs. Laura Schirmer Mapleson arrived in the city 7 from Pensacola, Florida, where they ended their Southern operatic tour. Their co. has gone to New York by steamer. Co. Mapleson states that the co. will again go on the road in the North playing Faustic.

Emmet Walker, manager for Annie Pixley, is in the city.

Sam Harrison, business manager of The Junior Partner co., is here.

Herbert Marsden, with the Robert Downing co., is a New Orleans boy of wealth and culture, who entered the dramatic profession with money as a star, before he had the experience an actor should have. He has now commenced in a good co., where he will gain the training that will lift him up in his profession.

F. W. Strong, another New Orleans boy, son of a once popular merchant, comes next week as stage manager of the Junior Partner co.

Henry Greenwall, manager of the Grand Opera House, has returned from Louisville, where he went to visit his Larry the Lord co. That co. will soon be brought to this city to play an engagement at the St. Charles Theatre.

LAMAR C. QUINTERO.

KANSAS CITY.

The Lilliputians opened in The Pupil in Magic at the Coates 26. A Trip to Chinatown drew well 9-11. James T. Powers in his new farce, A Mad Bargain, did fairly 12-14. His support included several good specialty people, among them being Peter F. Daly, Rachel Booth, and Leona Forrest, a graceful dancer. Joseph Murphy 23-28.

At the Grand the Howard Athenæum Specialty co. opened 25. O'Dowd's Neighbors, with Mark Murphy as the principal laugh-producer, pleased those who enjoy Irish farce-comedy and drew good houses.

The attraction opening at the Gillis 25 was Master and Man. N. S. Woods in Out in the Streets drew out large numbers of lovers of the lurid week opening 8. His co. was good and gave satisfaction. Bottom of the Sea 27-28.

The Ninth Street Theatre took a rest week of 2, but Leonzo Brothers opened 15, and Lester and Williams in Me and Jack 22-28.

We had a horse show at the Auditorium 9-14. Not a regular New York horse show, with its world of beauties and chappies and social lustre, but a pretty good horse show nevertheless. Bristol's Equescurriculum, a pleasing and instructive exhibition of the knowledge of our equine friends, proved a fair drawing card.

Atkins Lawrence, now playing Old Tom in After Dark, will star next season in a play written by Frederick Bryton entitled The King of the Mines.

The Apollo Club will give a concert 17 at the Auditorium and Clark and Coe's spectacular co. will appear there 23-28 in Ben Hur for the benefit of the Woman's Refuge and Maternity Hospital Association.

The Nordica Concert co. will be heard in Kansas City later in the season.

Rehearsals of an American light opera Righteous Rob, by Charles Alfred Rose, the composer of Judith, have begun and it will be produced soon after Lent.

One hundred and fifty singers of the Kansas City Orchestral and Choral Society are already rehearsing for the World's Fair Festival to be held in August.

Mrs. Annie Besant will lecture on "Theosophy" at Music Hall 17.

Jeff D. Bernstein, husband and manager of Verbena Jarbeau, is interested in a big lawsuit. His father was a large owner of Louisiana Lottery Co. stock, and after his death the stock was found, but the co. has never settled for his interest, in it or divided the profits, so the heirs are after their rights.

FRANK B. WILCOX.

ST. PAUL.

At the Metropolitan Opera House the German Theatre co. presented Der Menoni 8 in a very creditable manner to a good house. Al. Sander Salvini, supported by an excellent co., presented Don Cæsar de Bazan and The Three Guardsmen, opening to a full house. A brilliant and fashionable audience 9. Walter Hale, a clever young actor, acquitted himself finely as the king. William Ranous and George Clare do excellent work in their respective roles. The co. give a smooth and even performance throughout, well meriting the demonstrative applause and repeated curtain calls accorded them. Modjeska 12-14; Stuart Robson 16-21.

At Litt's Grand Opera House A Hole in the Ground was presented 8-14, opening to full houses. The characters were well sustained throughout and heartily applauded. Charles L. Davis in Alvin Joslin next.

The Stock co. presented Prince Ingomar in good style, and an excellent olio of specialties 8-14 at the Olympic Theatre opening to full houses. New people: Louise Atwood and Alex. B. Butler.

The excellent co. that presented Friends closed a fine week's business 7. They made a very favorable impression, and will meet with a hearty welcome on their return visit. Edwin Milton Royle is putting in his spare time in writing a melodrama.

Ben Johnson and Walter Hale, of Salvini's co., are St. Paul boys, and a host of friends feel proud of their success in the profession. They met with a very complimentary reception and it was a pleasing sight during a most hearty curtain call to see Salvini bring the two young actors hand in hand to the footlights to receive the hearty welcome of their friends.

Ella Bender is spending the Winter at Asheville, N. C., for her health. Her sister Louis is with her.

Manager Frank L. Bixby is able to be around again. He met with an accident from a severe fall on the icy pavement sometime ago and has been confined to his room. Manager K. L. Hayes, of the Bijou, has kindly helped him in his business during that time.

G. H. COLGRAVE.

MILWAUKEE.

Modjeska 5-7 had large houses and the performances of herself and co. were highly enjoyed, except in Macbeth, which fell below the standard. John M. Lane cannot play Macbeth and do justice either to himself or the part. The minor details of the piece were also slighted, and taken altogether, the performance was a disappointment.

At the Academy Duff's Opera co. 9-21 was well received by moderate-sized audiences, and aside from a disposition on the part of the orchestra to hurry through the score, the operas were well produced. Helen Bertram and Sig. Campobello were enthusiastically applauded, and merited it. Chorus well drilled, and costumes bright and appropriate.

At the Bijou Charles L. Davis in Alvin Joslin to fair business.

The Standard had The Pay Train, which has fared fairly well.

The People's had a good week, the attraction being Lilly Clay's Burlesque co. 8-14.

Manager Amberg of The Junkermann co. met with some opposition to his producing Gross-stadt-Luft from Manager Wachner, of the Stadt Theatre, who claims he has the rights for this piece in German, having secured them from Augustin Daly. Mr. Amberg, on the other hand, says Mr. Daly receives a royalty from him and he is producing the piece with permission from Mr. Daly. The disagreement may be settled but at present the prospects are that Mr. Amberg will be enjoined from producing the piece on next Wednesday as billed.

Robert Brown, Manager Frederick Warde-Louis James' co., spent two days in the city last week arranging for the engagements of his co. at the Davidson 23-25. Charles Senor, of Eagle's Nest, and A. E. Miller, Jr., of Von Yonson have also been booming their engagements at the Bijou.

Manager Brower is a great admirer of THE MIRROR and spoke very enthusiastically of the Christmas and New Year's numbers.

E. T. MCDONALD.

PROVIDENCE.

At the Providence Opera House 2-7 Charles Frohman's co. presented Surrender to fair houses only. The performances were very satisfactory, and should have been given to larger houses. The Crust of Society was seen for the first time in this city 9-11, and had the best of audiences. A better co. is seldom seen here. The stage settings and costumes are worthy of special mention. Mrs. James Brown Potter and Mr. Kyrle Bellew in Zaza's Theresa opened to a large audience 12. Prospects for a profitable engagement are good. The Prodigal Father 16-18; Primrose and West's Minstrels 19-21.

At B. F. Keith's Hands Across the Sea closed a good week 7. Aunt Bridget's Baby opened for a week 9, and is drawing excellently. The New Devil's Auction will occupy the house week 16.

At the Westminster, Jack McAuliffe and his specialty co. did fair business week ending 7. Tom DeVere's Vaudeville co. opened their week's stay here 9 to a crowded house. The specialties are by far the best seen at this house this season, and the frequent bursts of applause, showed that they were appreciated. A good pecuniary week is assured. London Gaiety Girls 16-21.

At Lothrop's Museum, the Stock co. with Alice C. Keane and Wm. Frederic, in the leading roles, opened for a week 9 in the celebrated drama A Noble Outcast to the usual large audience. Roland Reed's Cheek will follow 16 for a week.

The Altair Dramatic Club, a young local organization, presented Among the Breakers at Greenwich Street Hall 6 to a large and appreciative audience.

Al. Cunningham, formerly treasurer at the Westminster, was in the city 9.

Anton Seidl's Metropolitan Orchestra will give a concert in Infantry Hall 27 under the management of P. W. Lovell. The sale of seats is very large.

Treasurer H. W. Callender, of the Providence, is not yet through receiving holiday gifts. On last Monday (9) he was presented with a ten-pound boy.

Harry Sweatnam, general agent, and Wilbur M. Bates, press agent, for Charles H. Vale's Devil's Auction, arrived in town 10.

John Stetson occupied Manager Barrow's box at the opening performance of The Crust of Society at the Providence Opera House Monday evening, 9. At the close of the performance he gave the members of his co. a supper at the Narragansett Hotel.

Miss Mary Shaw was among those present at the Providence Opera House Monday evening, 9.

J. Frank Moore has been engaged by Manager George E. Lothrop to do the press work for his theatres at Boston, Providence, Worcester and Pawtucket.

The horse on which Miss Kate Pursell enters the stage in The Queen of the Plains, was suddenly taken sick on the stage at Lothrop's Museum Saturday evening 14, and came very near falling into the orchestra.

HOWARD C. RIPLEY.

BUFFALO.

The past week has been a remarkable one so far as the theatres are concerned. Warde and James in Julius Cæsar at the Academy, Charles Hanford in Julius Cæsar at the Star. Critics attended both performances and many discussions resulted as to the respective merits of the different actors. The Academy production is said to be of "high-pressure." Louis James' magnificent voice is heard resounding and reverberating as the mighty and ponderous Brutus, while Frederick Warde of splendid physique delivers his harangue to the mob in a masterly manner. The co. was well balanced, and the minor parts well taken. Alphie Hendricks (who was married to Mr. James in Philadelphia last week) as Flavius is especially good. The parquette was taken opening night by the Knights of Pythias, of which organization Mr. Warde is a member. At the conclusion of the second act Mr. Warde was presented with a beautiful floral emblem.

The Hanford co. attracted considerable attention on account of two former Buffalonians having prominent parts in the cast, Annie Winter and Elsie Spencer. The theatre was gaily festooned and ornamented in their honor. Mr. Hanford is well known and popular in this city, and with the opposition the rivalry was quite interesting. Mr. Warde was called before the curtain and made a pretty speech, thanking his audience for their discriminating applause.

Effie Elsler in Hazel Kirke and Egypt Allen at the Academy of Music has been taking out of doors this bitter cold weather people who seldom go to the theatre. C. W. Couldock still plays Dunstan Kirke with as much power and fervor as in his pristine days and brings to mind Willow Copse.

John L. Sullivan seems to hold plenty of admirers, or at least curious-minded people who wish to see the champion in his new play The Man from Boston. John was pretty bad, his play was worse and the newspaper criticism he received here made him battle with rage. He made a speech to his audience in relation to the press and defended his play and co., saying that he was not an actor, but that he had plenty of them in his co. who were, but that he tried to be a gentleman.

The popular-priced theatres, the Lyceum with A Dark Secret and the Court Street presenting a repertoire of opera by the Wilbur co. did well, although opera does not seem to please the masses so well as the blood-curdling melodrama.

Fougere, although recorded as being in Europe by an alleged dramatic paper, is right here in Buffalo, and is delighting crowded houses with her novel grimaces and kicks. The Edouardos are the latest acquisition, Minnie Lee, Riley and Wolf, and others make up a strong variety bill.

At Music Hall Paderewski in piano recital week of 16; Roland Reed and Herrmann at the Academy; Country Circus, Star.

DENVER.

Bill's Boot at the Broadway drew good houses. The engagement was for four nights only, beginning 9, on account of a mistake in dates. The piece has some plot to it, and an abundance of fun. The people were a lively crowd in their parts. Friends 16-21.

Gorgeous Ali Baba, fresh from Frisco mints, opened another bonanza at the Tabor week of 9. The receipts may not have reached the $21,000 mark attained a few weeks ago by this co. at this house, but they went into the thousands a considerable way. The spectacle had the same collection of beautiful scenes, with some new songs and dances. A Trip to Chinatown 16-21.

The bills at Wonderland-Bijou and Alhambra were Hazel Kirke and Giroffe Girofla. Both had their usual good luck in the way of attendance.

The Hungarian Orchestra concerts at the Tabor on Sunday nights have been running nearly two months and there's undiminished attendance. Each concert is embellished with local talent that surprises the audiences. In fact these concerts have encouraged the possessors to more pretentious efforts, and they will be heard from some day from the regular stage. Miss Horlocker, a fine contralto, is among the number.

That intensely reverend gentleman, H. Martyn Hart, is at it again. He couldn't do it himself, being a subject of her Britannic majesty, so he had one of his parishioners swear out warrants for the arrest of the Alhambra and Wonderland managers for keeping open on Sundays. One was fined and appealed, and the other's trial comes off soon. They will continue to keep open just the same, and pay their fines if they have to, until the worthy dean gets tired of meddling with affairs outside of his province.

H. B. Leavitt's Spider and Fly did the largest business of the season at the Broadway.

Elizabeth Harding Field, an amateur, will go to New York to study. Miss Field has talent.

George Lehmann, the accomplished violinist, whose concerts every week have been such great successes, has been chosen as leader for the College of Music in connection with the University.

Edwin Milton Royle, the writer of Friends, is an old resident of Colorado. He is a nephew of Mrs. J. H. Thatcher, the banker's wife. Mr. Royle is in the cast of his play, which comes to the Broadway next week.

It appeared as it Edwin Foy ran things altogether in Ali Baba. Everybody on the stage is subordinated to him, with his interpolations of cheap wit. I still adhere to the opinion that Foy is a much overrated comedian. During the previous engagement he was reported as ill and his understudy did his part. On the week just finished, however, the understudy managed the stage, so it wasn't so convenient for that party to be called upon, and the capricious Edwin carried on his part, with a now-you-see-him-and-now-you-don't accompaniment.

W. P. PEABODY.

INDIANAPOLIS.

At the Grand Opera House Julia Marlowe opened to the largest and most brilliant audience of the season 9 at advanced prices as Rosalind in As You Like It, and, as usual was the recipient of the most flattering ovation at the hands of fashionable society. Tuesday night was but a repetition of opening night, the play being Much Ado About Nothing. Mr. Wilkinson's Widows 12-14; Grey Mare 19-21.

At English's Opera House Donnelly and Girard presented Natural Gas 9-11 to good and well-pleased audiences. Milton Nobles 14-16.

At the Park Theatre, Charles A. Loder opened 9 to packed houses matinee and evening performances in Oh, What a Night! with splendid specialties and music, the co. being good, including Sisters Leigh, Charles Edwards and Little Bijou. Cannon Ball Express comes 16-21.

At the Empire Theatre, Theresa Newcomb opened 9 to a fair house presenting New Beauties, of the border drama kind—specialties and dancing are introduced making withal an entertaining performance. Reilly and Woods 16-21.

"Jim" Fennessy, of the Empire Theatre, has gone to Cincinnati, his former home, to look up his interests and friends.

Armin Recker, who has been 'cello soloist for the past six weeks with the Mendelssohn Quintette Club, left the club at Shreveport, La., stopping here (his home) en route to Pittsburg, at which place he joins Gus Williams in the capacity of musical director 16.

The Indianapolis Dramatic Club of 100 members attended the Marlowe performance of As You Like It in a body, and were received and entertained by Miss Marlowe after the performance.

Larry Dooley, formerly of Primrose and West, has signed with Charles Loder for next season.

G. A. RECKER.

MINNEAPOLIS.

At the Grand Opera House Modjeska and co. of rare excellence gave Henry VIII. 9 to a large and brilliant audience. The piece was handsomely staged and the parts intelligently acted. Modjeska added to her reputation here by her charming personation of Queen Katherine. The Cardinal Wolsey of John Lane was strong throughout. Unqualified praise is due the entire co. Evans and Hoey 26; Stuart Robson 23.

At the Lyceum James Whitcomb Riley gave one of his inimitable entertainments 14.

At the Bijou Webster and Brady's spectacular, The Bottom of the Sea, opened 8 to two very large audiences. The production scored a success.

The Theatrical Mechanics' Association is arranging for a benefit at the Grand early in March, Manager Conklin having tendered the house for that purpose.—Manager Conklin left 14 for New York city.—R. J. Barton, of this city, late of the Grand orchestra, has assumed the position of musical director of Sam T. Jack's Forty Thieves co.—Richard Hollywood, of the Bijou box-office, assumed the part of Rolv in Von Yonson 4, and acquitted himself with credit. He will join the co. in Milwaukee 25.

F. C. CAMPBELL.

OMAHA.

Madeline Merli, a young artiste quite unknown in this city, drew fairly well at the Boyd 4-6 in Fromfron and Camille. Omaha audiences are proverbially cold, and neither the star nor the co. possessed sufficient talent to arouse their enthusiasm. James T. Powers in A Mad Bargain 8-10. While this piece certainly gave general satisfaction to the large audiences present, it does not compare favorably with last season's success A Straight Tip. Powers and Dolly are two very amusing comedians, but many of their lines are entirely too broad and should be eliminated. The feature of the performance was the dancing of Leonora Forrest. It is the most graceful I have seen this season.

Boucicault's After Dark is doing a remarkable business at the popular Farnam Street Theatre for the week commencing 8. This piece is too old a friend to need description. The co. is quite a capable one. In the concert hall scene, the Stewart Sisters and Malcuere and Heath give a few of their specialties which were enthusiastically applauded.

J. R. RINGWALT.

JERSEY CITY.

The odor of new-mown hay pervaded the Academy last week, and The Old Homestead proved to be quite as popular as ever. Denman Thompson as Uncle Josh gives a characterization that seems to improve with age, for it is still potent to draw tears and laughter from the most blase audience. The stage appointments were good and the supporting co. efficient. The piece drew good houses. The Lost Paradise 16-21.

A strong and drawing attraction played to good business at the Opera House 9-14. Gus Hill's World of Novelties is an organization made up of clever people and their individual specialties evoked much applause. The Limited Mail 16-21.

L. O. F.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Husband and Wife co. to good business 2-7. Bellew and Potter co. in Therese 9-14.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Robert B. Mantell in The Face in the Moonlight and Othello to fair business 2-7. 8 Bells 9-14.—THEATRE ROYAL (Sparrow and Jacobs, managers): Two Old Cronies 2-7; good business.—ITEMS: A minstrel show was given by the Montreal Amateur Athletic Association in the Queen's Dec. 22. It was directed by the well known local comedian, Phil Levin, whilst the stage was under the management of Lew Rohdt, the popular treasurer of the Royal, and A. R. Anderson, the new representative at the Queen's. It was a success.—Wilson Barrett's engagement broke the record at the Queen's. The S. R. O. sign was out at every performance but one, and the receipts for the week were between eight and nine thousand dollars. The Shakespearean Club and the McGill College students attended the performance of Hamlet on Saturday evening. Bouquets were presented to the leading ladies and a box of cigars to Mr. Barrett. After the performance the College boys bounced him and drew his sleigh to the hotel, where he thanked them in a neat speech. It is rumored that he will shortly play a return engagement.—Their Montreal friends feel proud of the success of May and Addie Warner, who have been on the stage but little over a year.—Bob McNaught, the Academy treasurer, was presented with a chain and locket for a Christmas gift. The attaches of the theatre gave him a gold watch.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): By Wits Outwitted did good business matinee and evening 2 (New Year's). Robert Mantell in The Face in the Moonlight 3 and Othello 4 to full houses. Excellent performances. Charles Hanford 10.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Atheldane, Edith
Adams, Wm. A
Adams, W. B
Bodworth, Frank
Beaudt, Edith
Bangs, Charles F.
Brown, Edwin
Bell, Emma
Bacon, Lillian
Blakeman, Rev'n D.
Brodrick, Robert
Booth, Katie
Booth, Hope
Barnum Sisters
Crossley, W. F
Craigan, Maida
Crane, Seth. M.
Clark, Alice
Longsworth, Cath'ne
Collier, E. S.
Cooper, F. C.
Clement, Clay
Cleves, Lillian
Cleveland, Maud
Carlyle, Francis
Cantar, Ned E.
Crawford, Arthur
"Carlotta"
Capron, Louise
Comstock, Geo.
Duff, J. C.
Detter, J. R.
"Dramatic"
Dickson, Georgie
De Koven, Reginald
Durant, Bury
Devere, Wm.
Devereaux, Margaret
Deshon, Frank
De Shield, Howard
Emonds, Charles
Emery, Edward
Farrance, Lulu
Fording, Lulie
Fairhurst, Nana
Fitch, Miss S.
Fleischman, W. S.
Frey, Chas.
Fossette, Emma
Girard, Bettini
Gillette, William
Gilbert, V. R.
Graham, Lawrence
Goodwin, E. R.
Graham, F. C.
Grandin, Elmer
Hatch, Wm. R.
Hardwicke, Edith C
Harper, H. B.
Hassan, E. J.
Hitchcock, Raymond
Harris, J.
Hadley, Lillian
Herbert, Miss Frances
Harris, William
Hanscomb, Harry
Harris, Wentworth
Hanford, Chas. B.
Hynson, G.
Juca, Emma
Johnson, T. G.
Kennedy, J. R.
Kent, Irene
Kemper, Collin
Kelly, James
Kendall, Katherine B
Libbons, C. H.
Lancaster, A. B.
Leake, J. Frank
Langdon, H. A.
Mortimer, Gus
Major, Miss
Murray, R. J.
Mgr. Columbia Opera co.
Merron, Eleanor
Mooney, P. Stanley
McCaull, J. A.
Wartens, Carl
Morris, Robert G
Manter, Francis Noe
Mgr. Gilbey, Gay Dew Comedy Co
Mallory & Richards
Mansfield, Richard
McMillan, Lida
Morgan, Harry, J.
Melbourne, Lillian
Mgr. Only a Pauper Co
McSwain, James
Mantell, Nestor
Macke, Claude
Osborne, miss M
O'Brien, Joseph
Owen, W. R
Power, George
Polk, J. E.
Porter, Herbert H.
Pollock, Emma
Pickett, Sam
Patterson, C. C.
Parker, Hale E.
Reilly, Pat
Richardson, Lillian
Rose, Fanny O.
Reardon, George
Rudesill, Martha
Redding, Flora
Rising, Will
Smit, C.
Spencer, Willard
Symns, Cuthbert
Sylvester, Louise
St. Marsin, Mr.
Spear, J. W
Smith, George A
Smiley, C. A.
Swar z, Claire
Tyrrel, J., Mr.
Tyler, Mrs. Geo.
Thomas, Hilda
Templeton, John
Tuttle, Chas
Van Vleet, Herb, W.
Waite, Chas S.
Whittier, Robert
Wheacroft, Rosen
Willard, Mr. Barnett
Woolston, Miss M C
Williams, Frederick
Weber, H. B.
Zublin, Daisy
Zieus, Master A.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Charles Frohman's co. presented Jane 4, 5 and matinee 5 to large and appreciative houses.——ITEM: The genial Ben Thiess, the assistant manager of the Opera House, has this unique business card:

"I delight in answering fool questions.
BEN. S. THIESS,
Business Manager O'Brien's Opera House,
Birmingham, Ala.
Dealer in Information, Complimentary Tickets, Pass Checks, Tobacco, Cigars, Cigarettes and Matches."

TUSKALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): The Mendelssohn Quintette Club will give a concert 24.

MONTGOMERY.—OPERA HOUSE (George F. McDonald, manager): The Baldwin-Melville co. 2-7 in their repertoire to S. R. O.; numbers turned away at each performance.——THEATRE (G. F. McDonald, manager): The Mapleson Opera co. presented Fadette to a large and select audience 4.

HUNTSVILLE.—CITY OPERA HOUSE (Fred. M. Kraus, manager): Ole Olson Dec. 27; fair house. Heywood's Celebrities 6; excellent entertainment to a large and enthusiastic audience.——ITEM: The season so far has been the most successful in the history of the house, and Manager Kraus has the praise of the community for his efforts.

ARKANSAS.

NEWPORT.—THEATRE (L. Minor, manager): Mr. and Mrs. Sidney Drew in That Girl from Mexico to a good house 2. The same co. by special arrangement in the Emergency Man to a full house 3.

FORT SMITH.—GRAND OPERA HOUSE (Harry H. Haven manager): Harry Robinson's Minstrels booked for 4 did not put in an appearance, having collapsed at Springfield, Mo., the day before. Ole Olson 9; crowded house.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Todd, manager): Turner's English Girls 2; good house. A very poor performance.——CLUNIE OPERA HOUSE (J. H. Todd, manager): The stock co. met with continued and merited success since their inception. The Inside Track was produced each night during the week to excellent business. Our Summer Boarders was substituted 2 and crowded the house. Little June, a San Francisco prodigy, will be added to the co. next week and on 9 Life in London will be presented. The co. now comprises the following people: Harry S. Duffield, Andrew Waldron, Phosa McAllister, Jennie Calef, Mortimer Snow, Clyde Hess, Lizzie Lingham, Frank Cleaves, Mat Wells, with George Kuhne, scenic artist, and W. R. Dailey, manager.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Fanny Rice 14 in A Jolly Surprise.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Denman Thompson's Old Homestead with Archie Boyd as the star four nights week of 1 to packed houses. Atkinson's Peck's Bad Boy 10, 11; Incog 12-14; Fanny Rice 17, 18.——LOS ANGELES THEATRE (H. C. Wyatt, manager): Annie Besant 9, 10; Ellis Club 11; Leavitt's Spider and Fly 19-21.——ITEMS: W. H. Perry, owner of the Los Angeles Theatre, and Manager Hyatt have gone to San Francisco on business connected with the house.

STOCKTON.—YOSEMITE THEATRE (George Mothersole, manager): Frohman's co. in Settled Out of Court played to a satisfactory business Dec. 31. Georgie Drew-Barrymore did not appear as billed, owing to illness.——AVON (Elleford and Vinton, managers): Black Crook played two weeks to immense profits. Benefit of Daniel Vinton in Richard III. 5; S. R. O.——ITEM: Emil Dreyfus, of Powell Street Theatre, San Francisco, has accepted a permanent position as leader of orchestra with Elleford and Vinton.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Ignace Paderewski appeared to a large and select audience afternoon of 5, and duplicated his former success here. Lederer's Comedians in Nothing but Money drew quite a sum of that useful article into their treasury 7, and gave a satisfactory return for same. Boston Symphony Orchestra gave one of their delightful concerts to a good-sized house 8. 8 Bells 10; Jane 11; Hoss and Hoss 12; Hands Across the Sea 13.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Held in Slavery did fairly well 5-7. Martin Hayden carried off the honors. Kendall's Komedians in Lawn Tennis opened 9 for three days to a good house, despite the storm. London Gaiety Girls 12-14.——NEW HAVEN OPERA HOUSE (C. H. Smith, manager): The Nelson Opera co. closed a profitable week 7. The Clemencean Case, assisted by the French Novelty Dancers, opened 9 for three days. Ethel Brougham, in songs and dances between the acts, has been re-engaged for this week. Uncle Dan'l 12-14; Down the Slope 16-18; Fields and Hanson 19-21.

BRIDGEPORT.—BUNNELL'S THEATRE (E. S. Gibbons and Co., managers): The South Before the War New Year's Day, matinee and evening, to good business; miserable performances. Lillian Lewis 2 in Lady Lil; small business; mediocre performance. Thatcher's Tuxedo overflowed the house 4, and scored even a bigger hit than usual. Lederer's co. presented Nothing but Money 6, and did fairly well. 8 Bells, Jane, Hoss and Hoss, and Hands Across the Sea 9-14.——GRAND OPERA HOUSE (E. S. Gibbons and Co., managers): Held in Slavery 2-4; fair business; rather poor performances. Dan McCarthy in The Rambler from Clare did exceedingly well 5-7, and satisfied his audiences. The Khedeva and Arizona Joe divide week of 9-14 between them.——LATER: At Bunnell's Theatre, Primrose and West's 8 Bells had out the S. R. O. sign 9, and gave a very clever performance. Anton Seidl's Wagnerian Concert 17; Still Alarm 20, 21; White Squadron 23, 25; The Masked Ball 26; Primrose and West's Minstrels 28. At the Grand Opera House, The Khedeva, a wretched Lost in London style of drama, with poor cast, was inflicted 9-11. Arizona Joe and The Old Soldier are announced soon.——ITEMS: While the Diamond Breaker was playing in Bridgeport, Ct., recently, it came to the ears of a local newspaper man that C. Edgar Foreman and Miss Julie West, of the co., were to be married that day. With true enterprise he ran in a column article in his paper that they were to marry on the stage that night, and by that means filled the theatre, but there was no marriage (on the stage, at least), after all, and the "gods" descended from Olympus, and did some great murmuring. Now the newspaper man wonders if it was a "put-up job" on him by Manager Neil Florence to get a free "ad" and a full house.—A. B. Anderson, ex-manager of Bunnell's Bridgeport Theatre, now managing the Queen's Theatre in Montreal, sends glowing accounts of the new venture to Connecticut friends.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The spectacular Soudan, with immense scenery, drew large audiences 6, 7, and matinee. The ponderous special scenery is most rapidly handled by trained stage hands, who travel with the co., and notwithstanding each act presents a different scene, there are no intermissions, the curtain remaining down for no longer a period than three minutes during the entire play to the intense regret of clove chewers and the disgust of proprietors of neighboring cafés, but to the great relief of those who go to the theatre to see the play and are constantly disturbed by those who simply use the playhouse as a resting place between thirsts. Hoss and Hoss 10. 8 Bells, which allows the Byrne Brothers to exhibit their acrobatic acting, was greeted by a large audience 11. Since the piece first saw light here while rehearsing on the Connecticut circuit, it has naturally improved wonderfully, and being under the management of those lively artists and managers, Primrose and West, it has met with great success. The Prodigal Father and Carmencita 12; Jane 13; Dixey 14.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): House dark until 14, when Joseph Jefferson will play Rip Van Winkle, and a crowded house is assured.——OPERA HOUSE: The Nelson Opera co. began a week's engagement 9 in The Mascot to a fair-sized audience.

MIDDLETOWN.—THE MIDDLESEX (T. Claude Gilbert, manager): Charles Frohman's competent co. presented Jane, with Johnstone Bennett in the title role, to a large and enthusiastic audience 10. She Couldn't Marry Three 18; Hands Across the Sea 20.

NEW LONDON.—LYCEUM THEATRE (A. H. Chappell, manager): The Limited Mail 7; fair business. Dan McCarthy in The Rambler from Clare 9; very light business. Joseph Jefferson in Rip Van Winkle 13.

WATERBURY.—JACQUES' OPERA HOUSE: The South Before the War 6 to a well-pleased audience. Mora and her co. commenced 9 what promises to be a most successful engagement.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Richard Golden in Old Jed Prouty to a large and delighted audience 10. Kendall's Komedians 21.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Alba Heywood presented Edgewood Folks to fair business 5.

LEADVILLE.—TABOR OPERA HOUSE (J. H. Cragg, manager): Alba Heywood in Edgewood Folks to a fair but top-heavy house 3. Katie Putnam 4, 5; Spider and Fly 21.

PUEBLO.—GRAND OPERA HOUSE (John W. Lockin, manager): Katie Putnam and an excellent co. presented An Unclaimed Express Package at New Year's matinee 2 to the largest audience in the history of the Grand Opera House, now in its third year. The same play was repeated to a large and fashionable audience at night. The same co. presented Little Maverick to good business 3. Alba Heywood played Edgewood Folks to about half a house 6. Bill's Boot 7.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): M. B. Leavitt's spectacular production of the Spider and Fly 9; large business. A Trip to Chinatown 21.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): The Ensign played a very successful engagement 9, 10. C. A. Haswin in The Silver King drew good-sized audiences 11, 12. A Fair Rebel, return engagement, was greeted by a big house 14.——ACADEMY OF MUSIC: The Old Soldier 9-11 pleased good houses. Dr. Bill 14 drew a crowd who thoroughly enjoyed the clever skit.——ITEM: The directors of the Grand Opera House have re-engaged Manager Williamson for two years from July 1 next. This was pleasing news for our theatregoers, and a well-deserved compliment to Manager Williamson.

FLORIDA.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Deshon Opera co. 2; large business. Clemencean Case 16.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): J. K. Emmet in Fritz in Ireland 4; S. R. O. The performance proved rather a disappointment to the majority of the audience. Richard Mansfield 10; Frohman's Jane 13.

PENSACOLA.—OPERA HOUSE (Coe and Tate, managers): Mapleson Opera co. 5 presented the bright little opera, Fadette, and was well received. Laura Schirmer-Mapleson scored a great hit with her remarkable voice. J. K. Emmet 6 in Fritz in Ireland disappointed a large audience. W. S. Baldwin Comedy co. 9-14 at popular prices.

GEORGIA.

ALBANY.—GRAND OPERA HOUSE (Nelson and Shackleford, managers): St. Felix Sisters 4; Deshon Opera co. 5, 6; attendance light. John Thompson in On Hand 7 failed to secure an audience. It is the first time that Albany's amusementgoers failed to give at least a respectful hearing to any co., and too much cannot be said in condemnation of the management of our so-termed Opera House in booking cos. for four successive nights in one week. Much larger cities than ours could not stand this strain.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. T. Glover, manager): Leah (local amateurs) 5; crowded house. Moss Family in Musical Jollities 6; small business.

WAY CROSS.—OPERA HOUSE (W. P. Whelpley, manager): Moss Jollity 5; business fair. John Thompson 10.

AMERICUS.—GLOVER'S OPERA HOUSE (Cain and Brower, proprietors): Moss Jollity co. in A Quick Match 3; moderately large and pleased audience. John Thompson in On Hand to a poor house 5. Deshon Opera co. two performances, matinee and night, to not very large but well pleased audiences 7.

ILLINOIS.

PEORIA.—THE GRAND (J. S. Flaherty, manager): The Midnight Alarm, Donnelly and Girard, and the Boston Athenæum co. all drew large houses 9-14. Pay Train 11; Davies' U. T. C. 12; Rhea 13; Corbett 15; Hart's Boston Novelty co. 18; County Fair 20; Pair of Kids 21; Jarbeau 22; E. S. Willard 24; After Dark 26.——ITEMS: M. H. Penn, a member of the Grand Opera House orchestra, has written a very pretty ballad entitled "Little Annie Winkelmeyer." It has the elements of popular success. Several farce-comedies are using it.—James Hennessy, late cornett st with the Dodge City Cow Boy Band, arrived from Kansas City 3, and at once went to work as a member of the Grand Opera House orchestra.—The Grand Opera House orchestra is getting several encores every night. It is said by visiting musical directors to be the best one-night stand orchestra in this country. The members are all professionals of experience. Professor Mangan has accomplished wonders.—S. P. Cox is authority for the information that Donnelly and Girard will surely appear in their much-talked-of farce-comedy The Rain-Makers next season. A full car load of scenery will be carried. A rain-making effect will be among the novelties they will introduce.—Mr. J. Murphy, the well-known Irish baritone, is now in advance of Katie Emmett.—In a letter received by Manager Flaherty, E. S. Willard announces that he will appear under his own management after the close of the present season. He will not play The Professor's Love Story again until next season.—In a public letter Stuart Robson stated that the stage settings given him here for The Bachelors and Married Life were the best he had ever had, not even excepting New York or Chicago. About $20,000 worth of material was borrowed for the occasion. Manager Flaherty shows commendable enterprise in his mounting of plays.—The Sunday performances are a great "go." The house is always packed to the doors. Next Sunday afternoon and evening Champion Corbett will be the attraction. Manager Flaherty confidently expects to play to $1,500 on the day.—The ushers at the Grand now appear in full evening dress. The orchestra will soon appear similarly attired.—T. W. Barhydt, treasurer of the Grand Opera House, Burlington, Ia., spent several days in the city last week, and was shown the sights by Jack Flaherty.—An electric street car line will connect Peoria and Pekin in the Spring. This means a great deal to Manager Flaherty, as Pekin contains 12,000 inhabitants.—Lizzie Evans will discontinue her tour, so states a letter of cancelation received here. Bad business.—Charles B. Monies is now assistant advertising agent at the Grand. His poetical contributions to the Sunday *Herald* are attracting a deal of attention.—Treasurer Murphy spent Sunday at his old home in Springfield.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Davis' Uncle Tom's Cabin 4; good business.——ITEM: The living car of the Uncle Tom's Cabin co. caught fire while lying on a side track here, and after a hole had been burned in the roof, the fire was extinguished with the aid of the city fire department.

QUINCY.—OPERA HOUSE (A. Doerr, manager): Illinois Glee Club 4 to a fair house. Davis's Uncle Tom's Cabin 7, matinee and evening performance, to S. R. O.

MOLINE.—WAGNER OPERA HOUSE (Frank Alderson, manager): Jane Coombs in Bleak House 6; fair business. Clark and Williams Comedians 9; extreme cold weather prevented good business. Augusta Ohrstrom Concert co. 10; every seat sold in advance. Uncle Josh Spruceby 13; Jennie Oliver in Evening Chimes 15; Uncle Hiram 17. McFadden's Elopement 23.——ITEM: The firm of Henshaw and Foley, who brought out Dad's Girl, has been dissolved, Mr. Foley continuing as manager. The piece will be reconstructed, and will practically appear as an opera. The old title will be changed to The Evening Chimes. The piece opens at Sterling, Ill., 23.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Natural Gas 6; large and well-pleased audience. Midnight Alarm 7; good business. Hanlon's Fantasma 9, 10; fair business.——ITEM: Harry H. Thompson and Belle Gilbert, both of the Midnight Alarm co., were united in marriage in this city on the afternoon of 7. The event was celebrated by a wine supper after the evening performance, the entire co. participating.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Hanlon's New Fantasma 4, 5; large houses. Howard Athenæum Specialty co. 7; good house. The specialties were all new here and pleased all. Corinne in Arcadia 10; Katie Emmett in Killarney 11; Theodore Thomas Orchestra 12.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Midnight Alarm 5; large and fashionable audience.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Midnight Alarm 3; very large business; mediocre performance. Prof. Sanford in a lecture on "Old Times and New" pleased a good-sized audience 4.

FREEPORT.—GERMANIA OPERA HOUSE (H. S. Moogk, manager): Charles A. Loder, supported by a good co., in Oh, What a Night, to a large and well-pleased audience 4; performance excellent.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): The Midnight Alarm to a small audience 2. Uncle Tom's Cabin packed the house from pit to dome 4. The Illinois College Glee Club gave a very pleasing entertainment 5 to a fair audience. Hanlon's Fantasma to S. R. O. two nights, 6, 7.

ENGLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): The Voodoo pleased a fair house 8. New York Day by Day 22, 23.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Jane Coombs in Bleak House 3, small business. The Pay Train 5; Nora Machree 9; both to fair business.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Charles A. Loder in Oh, What a Night, to a good house 6.——ITEM: This co. report a splendid business, and our people are unanimous in saying they deserve it. The co. have engaged Larry Dooly, formerly with Primrose and West, for next year. A. H. Woodhull, in Uncle Hiram, to good business 7. A Pair of Jacks 12; The Dago 17.

INDIANA.

GOSHEN.—OPERA HOUSE (Rogers and Krutz, managers): Boston Ideal Opera co. in Galatea 4, with Ida Mecusker in the title role to fair business; highly pleasing entertainment. Walker Whiteside in Richelieu 6; fair business.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Edwin Stuart, manager): Uncle Hiram played to light business 5. The night was the coldest experienced so far this Winter, and the house was uncomfortably chilly on account of the failure of natural gas supply. Gloriana 6; Julia Marlowe 13.

MUNCIE.—GRAND OPERA HOUSE: One of the Finest 2; fair attendance. Sam T. Jack's Creole co. 5; poor house; good performance. Gloriana 7; good house.——WALNUT STREET OPERA HOUSE: Week of 2-7 dark.——HIGH STREET OPERA HOUSE: Variety 2-7.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simpson, manager): James J. Corbett in Gentleman Jack to a top-heavy house 6; One of the Finest 7; fair business.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Fowler and Warmington's Skipped by the Light of the Moon 2; small house. The World Against Her 7; good business.

WASHINGTON.—OPERA HOUSE (Worrall Bros., managers): Wills and Collins' Two Old Cronies 2; big house; fair house 3; audience well pleased. Daniel A. Kelly in The Shadow Detective 5; fair house. Side Tracked 11; Fowler and Warmington's Skipped by the Light of the Moon 12.

SEYMOUR.—SEYMOUR OPERA HOUSE (Lynn Faulkconer, manager): Fast Mail 7; splendid performance; fair sized audience. May Buckingham was especially pleasing as Belva Ann. Skipped by the Light of the Moon 13; Charles Loder's Oh What a Night 17.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): The Dago pleased a good-sized audience 5. E. J. Hassan's One of the Finest 14.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Kidnapped 7; small business. Crawford's Minstrels did not appear 8, having stranded in Frankfort. Nora Machree 11; Dangers of a Great City 12.

EVANSVILLE.—GRAND (King Cobbs, manager): Tar and Tartar 2, 3 did well, 2, but on 3 the audience was small though appreciative. The County Fair 7 to a good house at matinee and fair house at night on account of the terrific snowstorm. Across the Potomac 13; and Milton and Dolly Nobles 16, 17.——PEOPLES (T. J. Groves, manager): Natural Gas to S. R. O. 8. This is the third consecutive Sunday night that the house has been packed. McCarthy's Mishaps 15; Lilian Lewis 22; The Burglar 29, 30.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Crawford Brothers' Minstrels 4; light house. Bob Fitzsimmons 10; good business.——COULTER OPERA HOUSE (G. V. Fowler, manager): Thornton's Minstrels 5; fair house.——ITEM: Owing to bad business Crawford Brothers' Minstrels were forced to disband here 5.

CONNERSVILLE.—ANDRE THEATRE (D. W. Andre, manager): Side Tracked to a good audience 5. May Davenport's Burlesque co. to a fair audience of voters 10.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Layman, manager): Tar and Tartar Opera co. did a splendid business 5. Donnelly and Girard and a clever co. of comedians pleased a good house 7. The Voodoo, one of the best farce comedies here this season, kept a fair audience in merriment 9.

VINCENNES.—GREEN'S OPERA HOUSE (Frank Green, manager): Fowler and Warmington's co. presented Skipped by the Light of the Moon 3 to a packed house. The part of Sarah was admirably taken by Lida Wells, a resident of this place, and the enthusiastic reception which she met was gratifying both to herself and friends. Down on the Farm, a comedy drama which was billed to appear here 7, met with pecuniary reverses and reached town in a badly demoralized condition. They are reorganizing here and will attempt to continue their tour.

MADISON.—GRAND OPERA HOUSE (O. Deloste, manager): Side Tracked 7; fair audience.

NEW ALBANY.—OPERA HOUSE (E. Boone Kingmanager): Walters and Rawson Side Tracked co. gave a poor performance to a fair-sized audience 9.——ITEM: E. Dane Smith was here last week in the interest of The Voodoo. Mr. Smith has quite a number of friends here.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): The Chicago Orchestra under the management of Theodore Thomas played to a packed house 9. Roland Reed 20.——GOOD'S OPERA HOUSE (John Wagner, manager): Mr. and Mrs. Robert Wayne, to first-class business 2-7. One of the Finest 12.——ITEM: The management of Good's Opera House has changed hands, John Wagner Jr., having purchased Mrs. Farrar's interest, and taken charge of the same on January 1.

IOWA.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): Madeline Merli to light business 4, 5.——FOSTER'S OPERA HOUSE (William Foster, manager): Natural Gas proved to be a strong attraction, and delighted two packed houses 2, 3. O'Dowd's Neighbors to good business 3. Julia Marlowe made her first appearance here and pleased one of the largest and most select audiences of the season at advanced prices 7.——BIJOU THEATRE (Charles F. Handy, manager): Big business 2-7. New faces: The De Ives Sisters, Schuyler and Nash, Mlle Cerito, George Coffey, C. D. Perrine, Broyhill and Fiske, George King, Harry De Ester.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): Jane Coombs in Bleak House 7; good house and well-pleased audience. George W. Hamler's Players supporting Rose Stillman 9.——CLOSE HALL: Ohrstrom-Renard Concert co. 9; fair house.——ITEMS: The box receipts of the Bleak House performance were attached by an Illinois manager, who claimed $175 damages, Miss Coombs having cancelled a date on three weeks' notice. To save time and trouble Manager Brown settled for $40.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Howard Athenæum co. 5; large and enthusiastic audience.——ITEM: Manager Hughes inserts a clause in each contract that gives him control of press courtesies. Representatives of genuine dramatic papers are treated royally, and there is no *quid pro quo* influence from the man on the door. Whether or not this is a good thing, it enables correspondents to smile serenely at people like Hoyt's

OTTUMWA.—GRAND OPERA HOUSE (Ed. Goodman, manager): Mark Murphy in O'Dowd's Neighbors 2; good business. Duncan Clark's Female Minstrels to fair business 7.

DUBUQUE.—THE GRAND (William T. Reed, manager): Uncle Isaac 2; afternoon and evening performances to good business. A Hole in the Ground 4. Queen of the Arena or the Gypsy Circus 6; small but pleased audience. Daniel Frohman's co. in The Grey Mare 7 was greeted with a large and fashionable audience. Uncle Hiram 14; Katie Emmet 16; Bottom of the Sea 17; Robin Hood 20.

MARSHALLTOWN.—ODEON THEATRE (Glick and Cox, managers): Madeline Merli presented Fron-Fron to a fair house 3; satisfactory performance. Remenyi gave one of his excellent concerts 4 to good business. Is Marriage a Failure? to fair business 6.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Is Marriage a Failure? co. had a full house 7. Clark and Williams in Our Married Men 12; Hanlon's Fantasma 18.

COUNCIL BLUFFS.—OPERA HOUSE: Julia Marlowe in Twelfth Night 5; fair business. Co. good.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Uncle Josh Spruceby 10; good business. Madeline Merli 25, 26.——STEVERS HALL (Mrs. Joseph Stevers, manager): Uncle Isaac booked for 7 failed to appear.——ITEM: Manager Weiser is in St. Paul.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Frank Linden and excellent co. opened 9 for three nights presenting Monte Cristo to a packed house. J. C. Lewis in Si Plunkard 13. Queen of the Arena 19.

DAVENPORT.—BURTIS OPERA HOUSE (Charles Kindt, manager): Jane Coombs in Bleak House 6 pleased a small audience. Queen of the Arena 8, 9; good business.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): McCann-Kendall co. 2-7 in Streets of New York, The Octoroon, The Golden Giant Mine, Shadows of a Home, The Police Inspector, Two Orphans, and Clemenceau Case. The cast was very satisfactory, and with popular prices ruling people were turned away nightly unable to get seats. Jean Voorhees 9-11 in Only a Farmer's Daughter and Clemenceau Case; Master and Man 12-14.——GRAND OPERA HOUSE (L. M. Crawford, manager): Professor J. H. Burton's Equine and Canine Carnival, consisting of a car load of trained dogs and shetland ponies, will open 12 for a three-night stand. Professor Burton has signed a contract for a tour to the Pacific coast and return over the Crawford (and connecting circuits), now controlled by The Missouri, Kansas and Nebraska Amusement Association, of which Mr. Crawford is the "Grand Muck-a-Muck." The tour will be under the personal direction of Chester Crawford, who, though young in years, is old in theatrical experience, and a clean chip off the old block.——ITEM: Mr. Crawford has just returned from Grand Rapids, where he purchased 800 new chairs for his St. Joseph house, at $1 apiece. He was seventeen hours getting from Chico to Grand Rapids, owing to the snow blockade, and had a number of novel and more or less amusing experiences in that time.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The Andrews Opera co. in Dorothy in the interests of the K. of P. Lodge, to good business 4. The Linden Trio co. 12. The Andrews Opera co. had their baggage and car attached by a Chicago costume co. here 5 for $2,800, but succeeded in getting bond, and making their date at Arkansas City in time, where they had a large advance sale.

ATCHISON.—PRICE'S OPERA HOUSE (E. S. Brigham, manager): Jean Voorhees presented new versions of Only a Farmer's Daughter and The Clemencean Case, at matinee and evening performance, to small houses 7. Master and Man 10.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Eunice Goodrich closed a successful week's engagement 7 at popular prices—10-20-30. The co. is a remarkably well balanced one. A Mother's Love was produced by amateurs 9 in a creditable manner.——ITEM: Sam Scruggs, who claims to be a professional, is here, and staged A Mother's Love. Beach and Bowers 11; Idle Oliso 12.

HUTCHINSON.—OPERA HOUSE (W. A. Low, manager): Spooner Comedy co. 2-7; crowded houses the entire week, and theatregoers well pleased.

LEAVENWORTH.—CHICKERING HALL (Carl Hoffman, manager): The University of Kansas Glee and Banjo Clubs, assisted by Herr K. Dome von Geza, in their first annual tour 6 to a large audience. The instrumental music was well rendered, but the vocal was poor. The work of Herr Dome von Geza was specially fine.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robinson, manager): Prof. Morris' Equine Paradox 5, and Saturday matinee, to good business. Talmage 10; every seat sold in advance.——ITEMS: Harry Levy, the genial business representative of The Burglar, was in town 5 making arrangements for the appearance of his attraction which comes 13. Mr. Levy is just able to be out, having recently recovered from a severe attack of la grippe.

OWENSBORO.—TEMPLE THEATRE (A. G. Sweeney, manager): Fairies' Well 9; cancelled Jessie Mae Hall 19, 20.

LOUISIANA.

ALEXANDRIA.—OPERA HOUSE (A. Albert, manager): The Eckert-Heck Troubadours appeared to a small but well-pleased audience 2. The Pardo Family, expert bicycle riders, to a top-heavy house 7; performance good.

MASSACHUSETTS.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Madame Janauschek as Lady Macbeth 9; very select audience. Inclement weather prevented many from attending. Primrose and West's Minstrels 10.——LYCEUM HALL: Cyr Brothers to heavy business 4-6.

MAYNARD.—OPERA HOUSE (F. H. Salisbury, manager): Bristol's Educated Horses 5; fair house.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): John T. Kelly in McFee of Dublin 6; fair house. Cyr Brothers Specialty 7; large gallery. Primrose and West's Minstrels 9; large house; very stormy night. New York Symphony Orchestra, assisted by Mme. Marie Van Cauteren, gave a fine concert 10 to a large and fashionable audience.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): George W. Lederer's co. in Nothing But Money 4 proved an interesting attraction but business was light. Strong cr. Richard Golden in Old Jed Prouty 7; good business. Lieut. Peary of the U. S. Navy gave an interesting lecture 10 upon his travels in the Arctic regions to a fair audience.

FITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): The Limited Mail 4; S. R. O. Primrose and West's Minstrels 5; good audience. The Burglar 10; fine entertainment to big business.

AMESBURY.—OPERA HOUSE (John Mahoney, manager): Madame Janauschek in Macbeth 7 to a fashionable audience. Bartholomew's Equine Parades 12-14; Ulie Akerstrom 16-19.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Annie Ward Tiffany in Lady Blarney 4; The Diamond Breaker 5; both to poor houses. The Soudan 9; good house.

WALTHAM.—PARK THEATRE (William D. Bradstreet, manager): Limited Mail 3. The performance consists mainly of mechanical effects.

[CONTINUED ON PAGE 13.]

THE NEW YORK
DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—The New South, 8 P. M.
CASINO—The Fencing Master, 8:15 P. M.
BOEN MUSEE—Wax Figures.
GRAND OPERA HOUSE—The Midnight Alarm, 8:15 P. M.
HARRIGAN'S—Mulligan Guard's Ball, 8 P. M.
H. R. JACOBS'—Pulse of New York, 8:15 P. M.
HERRMANN'S—Caste, 8 P. M.
KOSTER AND BIAL'S—Variety and Operetta.
LYCEUM—Americans Abroad, 8:15 P. M.
NIBLO'S—The World, 8 P. M.
PALMER'S—Aristocracy, 8:15 P. M.
PEOPLE'S—The Star of Life, 8 P. M.
PROCTOR'S—Vaudeville, 12 M.—10:30 P. M.
STAR—Romeo and Juliet, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE—Captain Herne, U. S. A., 8:15 P. M.

BROOKLYN.

AMPHION—Jane.
BEDFORD AVENUE—Hoss and Hoss.
COLUMBIA—Wang.
GRAND OPERA HOUSE—Hazel Kirke.
LEE AVENUE ACADEMY—The Nabobs.
PARK—The Exiles.

HOBOKEN.

ROSS' THEATRE—Devil's Mine—Aunt Bridget's Baby.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is the great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

OUR SPECIAL DESPATCHES.

WE have numerous gratifying assurances that our department of news by telegraph is a welcome feature. We shall develop this department until it reaches the highest possible point of interest and utility. Arrangements have been made with the Postal Telegraph Company by which operators are detailed in this city to handle The Mirror's specials exclusively on Monday night, thus insuring the greatest expedition in their receipt and their delivery at our office. Having our own plant and composing-room we are able to send our last pages to press at an early hour on Tuesday morning, containing everything of theatrical note from all parts of the country, fresh from the wires. These facilities are not possessed by any other dramatic paper.

THE PROVINCE OF CRITICISM.

WHEN a painter puts forth a picture, or a writer produces a book, do the critics of art and literature estimate the book or the picture upon a basis of irrelevant gossip, large or small, concerning the private life of the painter or the writer?

What would be thought of such critics if they should color their opinions of the professional work of beginners in those arts with impertinent gabble about purely personal affairs?

Dramatic criticism in some quarters has been vulgarized in just this respect of late. Women who have ventured upon the stage—where all have a right to venture—have been received with jeer and assailed with innuendo. Instead of writing them up or down upon the merit or the lack of merit in their performances, some critics—happily few, but numerous enough to put the whole guild to shame—have made their points upon the offensive tattle of the streets.

Criticism has no right in any case—whether of actor, painter, or author—behind the penetralia of private life. All artists, and all who seek to become artists, should be judged in public only by their public effort.

PERSONAL.

CONNOR.—Frank A. Connor was entertained last Wednesday at Delmonico's by friends, who then saw him off for St. Louis, Mo., where he joins James O'Neill's company.

EMMET.—J. K. Emmet is playing to very large business in New Orleans.

BRUNNING.—Albert Brunning was in town last week. He reports that The Clemenceau Case company is playing to fine business.

ATWELL.—Grace Atwell has been engaged as leading lady of Carroll Johnson's company.

BROOKYN.—May Brookyn will play Mrs. Erlynne in Lady Windermere's Fan. In London it was originated by Marion Terry. Mrs. Erlynne is said to be "refined but wicked."

POOLE.—Lyllian Poole, of the Vernona Jarbeau company, sang very successfully at the recent Elks' benefit in Kansas City.

FROHMAN.—Charles Frohman has gone to Washington to watch The Girl I Left Behind Me.

KEENE.—Thomas W. Keene says that tragedy will never die, for it is not a mushroom growth, but is founded on the rock of ages.

FITCH.—Clyde Fitch left for Chicago last week to supervise the production of A Modern Match by the Minnie Seligman Cutting company.

STANHOPE.—A daily paper said last week, "Among those present at the wedding were Adelaide Stanhope and Mrs. Nelson Wheatcroft." Such is fame, or rather, such is the average reporter. Adelaide Stanhope is well known to be the wife of Mr. Wheatcroft.

KNAUER.—Max Knauer has resigned his post as musical director of the Pauline Hall Opera company.

SOLOMON.—Edward Solomon has composed an operetta, the plot of which is founded on The Cricket on the Hearth.

STREITMAN.—Carl Streitman, last season with the Lillian Russell Opera company, is singing in Vienna.

JORDAN.—Michael Jordan has been engaged to play a strong character part in The Power of Gold.

BELGARDE.—Adele Belgarde has been retained by the Theatre of Arts and Letters.

TYLER.—Cyril Tyler sang to fashionable audiences at the Madison Square Theatre on Tuesday and Friday afternoons.

WALSH.—There was a long and picturesque article on Blanche Walsh, her art, her home life, her girlhood, and her parents in the *Sun* of Sunday. It was the most interesting story of the kind that has appeared in a metropolitan daily in many a day. The author of the article was Julian Ralph.

COGHLAN.—Gertrude Evelyn Coghlan, the handsome daughter of Charles Coghlan, made her debut in Detroit, last night, as Mion in Diplomacy, with the Coghlan company. Miss Coghlan has been carefully educated for the stage by her father, who expects that she will achieve a prominent place in the higher walks of the drama.

HARVEY.—J. Clarence Harvey intends to star next season in farce-comedy. He was for several seasons with the Wilbur and Corinne Comic Opera companies, and is at present with The Isle of Champagne.

LIPMAN.—A. S. Lipman has signed with John Stetson to play St. Aubyn in The Crust of Society, and left for Boston yesterday. He is an earnest and rising young actor.

FROHMAN.—Marie Hubert Frohman closed the retiring year at Corry, Pa., Dec. 31 with a record of seventy two consecutive weeks to uniformly good business.

CLARKE.—Wilfred Clarke made his first appearance as a star at Washington last week in Tit for Tat, and is said to have evinced ability for a better vehicle.

HOYT.—Edward N. Hoyt, who has been playing Julius Cæsar in Charles B. Hanford's company, is still ill in Washington.

MARDE.—Scott Marde has written a play for R. E. Graham, and it will soon be produced.

STONE.—E. G. Stone dropped in on the Mirror yesterday with Mr. Henshaw, of Henshaw and Ten Broeck. Mr. Stone reports that The Nabobs have had a uniformly successful season.

POLLOCK.—Emma Polleck will appear in Boston on Sunday night at Kate Ryan's benefit. Her sister Evelyn is at the Hub with A Temperance town.

EMILE HEUSEL.

Emile Heusel joined Harrigan and Hart's company in 1875, a year-and-a-half before they took the Theatre Comique. He appeared with them in The Gallant 69th, and he was the smallest boy in the cast. For eleven years he was with Harrigan and Hart playing small parts. He got his early stage training from Mr. Harrigan. From his boyhood Mr. Heusel worked in conjunction with the late Michael Bradley in originating and producing dances. Among the dances they made popular were "Hurry Little Children," "Sunday Morning," "Hullo, Bubby," and "Coming Home from Meeting." Bradley, it will be remembered, was a member of Harrigan's company, and died two years ago. When Harrigan and Hart separated eight years ago Mr. Heusel went with Harrigan and he played the characters of Hermann Schwartz and Gustave Bumble. Shortly after this, he originated the German character part in Hardie and Von Leer's On the Frontier. That was three years ago. During the season of 1885-86 he danced with Barney Fagan in Barlow and Wilson's Minstrels. He then put on the dance called "the six united stars" for Reilly and Wood. He appeared next season with Stanley Macy in The Kindergarden. The next two seasons he was with Florence Bindley in Dot. He was engaged, too, at this time to put on an elaborate song-and-dance, called "Keep it Dark." Three years ago Mr. Heusel established a school of dancing in this city. For two years he confined his attention to his school, but at the beginning of this season he rejoined Harrigan's company. As a German dialect comedian Mr. Heusel is preëminently grotesque and genuine. He has a keen sense of humor, and his gestures, and attitudes and expressions force laughter. He worked up a scene in Squatter Sovereignty in which Mr. Harrigan, Ada Lewis and himself figured, that was one of the funniest incidents in the play; and as the German bandmaster in The Mulligan Guard's Ball he is also very amusing. Mr. Heusel is located at Central Hall, 149 West Thirty-second Street, and he is busy most of the time instructing his pupils. He composes his own dances. He makes a specialty of teaching soubrettes and comedians, and he asserts that his methods, proved by experience, are invariably successful.

FROM THE SPIRIT'S CRITIC.

I write to congratulate you upon the improvements in The Dramatic Mirror. It is now a perfect theatrical paper. The full telegraphic reports crown its success.

STEPHEN FISKE.

Salt Lake, Jan. 14, 1893.

TO INTER PARIS DECENTLY.

The friends of Harry Paris, an account of whose death in Albany was published last week in The Mirror, are raising a fund to keep his body out of Potter's Field. The *Evening Journal* of Albany has in hand a small fund given for that purpose, and additions in that city are being made to it. The Rev. Dr. Bettershall, of St. Peter's Church in Albany, has donated $2 and offered a grave in the plot of that church in the Rural Cemetery.

John H. Harris, proprietor of the Hotel Allen, at Allentown, Pa., in a letter to The Mirror, says upon this subject: "In the obituary column of your paper I read of the funeral of a man you call Harry Paris. While not condemning his Albany admirers who appreciated him while he he was alive and entertaining, I think it unjust that a man having the gifts you mention should be buried in Potter's Field. I am only a poor man, but I will be willing to spend from twenty to fifty dollars to help place that good and funny fellow at rest, that his mother, if she still be living, may know that her boy does not occupy a pauper's grave."

If the clubmen whom the magician entertained in Albany in life do not come forward and fully meet the expense of his decent burial, it may be seen that Mr. Harris is ready to eke out their subscriptions for that purpose.

THE MAPLESON DISBANDMENT.

The Mapleson Opera company—a dissatisfied crowd—arrived from New Orleans by steamship last Friday. Among them were Charles Drew, Charles Campbell and Irene Jerome. They said that business had been wretched in the South; that Laura Schirmer-Mapleson in Fadette had not attraction for the public; that "Colonel" Mapleson, of the Horse Marines, told them he would meet them on their arrival and arrange for a resumption of the tour in a few weeks. They could not find Mapleson and they raised a hue and cry. This brought "Colonel" Mapleson to town from Washington on Saturday, in a hurry. He said to a reporter that "every dollar due has been or will be paid" to the company. He asserted that the company understood the situation perfectly, which was that the tour could not be continued, owing to the bad route booked by Marcus Mayer. Mapleson says that Mayer sent him a route first that took in all the leading cities, and later substituted a new route which embraced small towns. Mapleson added that Mayer had received from him more than five per cent. commission on the gross earnings which he had agreed to pay for Mayer's services. Mapleson says he will go out again shortly.

A SOCIETY TRAMP.

Walter Fletcher, supported by a strong company of comedians, will open a Spring season soon in or near New York in A Society Tramp. This is a four-act play described as full of life, comedy and sensation. It will rejoice in a character called Appetite Bill, which, though new to the stage, is said to be a realistic reproduction of a type of Western humanity and one that offers scope for the funniest make-up yet introduced. Two brainy dogs, Nelly and Jack, also figure in the piece.

A POPULAR MANAGER.

A. H. Canby, the manager of Francis Wilson, is one of the many newspaper men that have graduated into the theatrical business. Mr. Canby's journalistic training has stood him in good stead in furthering the interests of his star, and he has the reputation of being one of the best, if not the best, press "workers" in America. This is due to the fact that he writes capital "copy" and papers are glad to use it. Wilson himself, of course, furnishes the best kind of material. Mr. Canby is preëminently astute in management. He is shrewd, fair and business-like and courteous in his dealings, and there is not the least doubt of the fact that in securing Mr. Canby for a manager Mr. Wilson made a wise choice.

ELITA PROCTOR OTIS' DEBUT.

As Mrs. Ernistine Echo in The Crust of Society, Elita Proctor Otis has made unquestionably what is termed a hit. She is not on the stage very much, but during the brief time that she is in evidence she indicates her right to be classed with professional actresses of experience and training. For several years Miss Otis has been interested in and associated with theatrical affairs. She has appeared frequently in amateur performances of standard plays; she has been an inveterate theatregoer, and she has written on theatrical matters for several papers. She was also editor of the late *Saturday Review*.

Miss Otis' appearance as a professional was brought about by chance. A few weeks ago she went with a friend to the Hoffman House to meet John Stetson and have a chat with him for print. The subject of Mr. Stetson's then forthcoming production of The Crust of Society came up. Miss Otis mentioned that the Baroness Blanc had asked her to appear with her in Deception, the other version of the play, and Mr. Stetson proposed that Miss Otis appear in his company.

The proposal was discussed and agreed to, and it was arranged that at first Miss Otis should adopt the stage name of Edith Proctor. On her appearance in Boston, however, the critics wrote so favorably of her acting that she decided to use her own name. Her appearance at the Union Square Theatre brought forth equally favorable criticisms from the New York critics.

As the paragraphers say, Miss Otis has "a bright future in store."

Her ambition is to be featured some day or other in a comedy company, for she believes that her ability lies in the direction of comedy. Meanwhile she is happy to be under the management of Mr. Stetson.

A CHICAGO SPECTACLE.

Louise Beaudet will sail for Europe in two weeks. She will remain abroad a month or more. Miss Beaudet has been acting and singing in various prominent companies for a number of seasons with scarcely any rest, and she feels now that she deserves a vacation. Her pleasure will be mingled with business, however, for while in London and Paris she will have made the gowns she will wear in the spectacular production by Imre Kiralfy at the Chicago Auditorium, under the management of Abbey, Schoeffe and Grau, beginning on Sept. 17.

Besides Miss Beaudet, Lottie Gilman, the prima donna, and Ella Russell, the contralto, have been engaged by Abbey, Schoeffel and Grau for the production.

The scenery is being made from designs here and in Paris, and Dazian has the contract for the costumes.

Imre Kiralfy will sail for America on Feb. 18.

PRODUCTION OF THE OUTSIDER.

J. W. Norcross has been engaged by Charles Barton to produce his new English melodrama, The Outsider. It is called on the posters an up-to-date racing play. The Outsider had a run in England and the racing scene made quite a sensation. The four horses to be introduced in this scene have been in training for a month and they are now "letter perfect." Oscar R. Gleason, who has been training them, says that he had no difficulty in teaching them the short runs and jumps, but that he has found most trouble in getting them to let the outsider win. There will be several specialty performers in what is called "the stable scene." The play will be produced on Jan. 30 at the Park Theatre.

TELEGRAPHIC NEWS

Last Night's Theatrical Happenings in the Principal Cities.

UP-TO-DATE DESPATCHES

From Our Large Corps of Alert and Active Correspondents.

SEVERAL NEW PLAYS PRODUCED.

A Chronicle of the Week Supplemented by All the Latest Intelligence of Interest to Professionals—Everything of Note Concerning Plays and Players in the Amusement Centres—Boston Sits in Judgment on Miss Merington's Good-Bye—The Globe Completes Budget.

[Special to The Mirror.]

BOSTON, Jan. 16, 1893.

So far as theatrical Boston is concerned the centre of attraction to-night was the Museum, where two first productions occurred, one first in America, the other the first on any stage. The audience well represented critical and artistic Boston.

The bill opened with Faithful James, a curtain-raiser by Stevenson, which George W. Wilson saw when he was in London last Summer and of which he induced Mr. Field to secure the American rights. The piece affords him a chance to give a delightful character bit and every opportunity is improved. With Mr. Wilson in the cast appeared Marie Burress and Ida Glenn, Robert Edeson, Alfred Hudson, Sydney Booth and George A. Schiller.

The principal attraction, of course, was Miss Merington's Good-Bye, which was produced this evening for the first time on any stage.

The play is a traditional one and is consequently English, for, as Miss Merington herself says, "America is delightful, but is not old enough to have traditions."

The story is that of a young girl, lost when a child to be found and adopted by persons of means, who bring her up as their own child. Meantime her father, who is a poor man, has been searching for her, never giving up the belief that he would yet find his own child.

At length he discovers her and she learns for the first time that she is not the own child of the family in which she has been reared. Of course it is a great blow for her, for she is very happy in her home, but she obeys her filial impulse, and goes with the father, from whom she has been separated so long. There is a double love story running through the play adding much to its interest.

The principal assignment of characters is as follows: Captain Hugh Paget, Robert Edeson; Carter, George W. Wilson; Grenville, alias Oswald Thorpe, Howell Hansel; Dr. Pryde, Alfred Hudson; Philip Graeme, Sydney Booth; Captain Dashwood, Eugene Sweetland; Lord Hoyle, H. Gittus Lonsdale; Squire Bingham, James Burrows; Lady Muriel Atherton, Mary Hampton; Amy, Marie Burress; Countess of Wayminster, Fannie Addison; Rhoda Pryde, Ida Glenn.

May Hampton bore the burden of the performance and achieved a success second only to that of her Agatha. The part was perfectly suited to her person and abilities, and she improved its every opportunity.

George Wilson's versatility was tested by two totally dissimilar parts during the evening, but his success was pronounced in each.

Marie Burress acted two comparatively slight parts delightfully.

In Good-Bye, Stage Manager Rose made his first appearance in several seasons. All the company was seen to great advantage.

At the Globe Wilson Barrett began the second and last week of his engagement to-night. The bill is The Silver King, which was presented by special arrangement with Eugene Tompkins, who controls the Boston rights to the melodrama.

Mr. Wilson was greeted by a great audience, and upon his entrance in the familiar and popular role, the demonstration was nothing short of an ovation. He never played Wilfred Denver better.

The other pieces to be given through the week are Ben-My-Chree and Pharaoh, each of which made a marked success last week, Claudian, and Hamlet. Francis Wilson is to follow.

At the Columbia Mr. Palmer's company continues its most successful engagement, and to-night a large audience witnessed the first performance here in two seasons of Jim the Penman.

The cast is much the same as at former performances. One novelty was afforded by the appearance of May Brookyn in the part with which Agnes Booth became identified. Miss Brookyn played Mrs. Ralston with exceeding skill, and won a great success.

Elaborate preparations are under way for the production of Lady Windermere's Fan, which is announced for Monday, and which will be one of the events of the season in Boston.

The Grand Opera House had a large audience this evening to see a melodrama new to this city, The Power of Gold. Boston theatregoers know that the name of Walter Sanford coupled with a company means the presentation of a strong melodrama by capable actors with every necessity of appropriate stage mounting. Consequently good business is assured.

Lovers of minstrelsy were out *en masse* at the Bowdoin Square this evening to see Lew Dockstader and his company. This is the second engagement which this organization has played in Boston this season, and the size of the audience was a great testimonial to the popularity of Mr. Dockstader with Boston audiences. The Devil's Auction will follow next week.

W. H. Crane has no cause for complaint with the warmth of the welcome which has been given him by Boston theatregoers this season. The Hollis Street has been packed every night, and the indications are that The American Minister might draw large audiences for three months instead of three weeks, the allotted period of Mr. Crane's stay. John Drew is to follow in The Masked Ball on the 30th. He will play quite an extended engagement.

"Last nights" are announced at the Boston, where Babes in the Wood will be taken off on Feb. 4. Marie Vanoni has caught the Boston, and there is a storm of applause whenever she steps upon the stage. No one can give a song in the manner which she adopts, and encore after encore is insisted upon nightly. The business is exceedingly large.

This is the last week of A Texas Steer at the Tremont. Niobe follows, and Neil Burgess begins a month in The County Fair, two weeks hence.

Boston will have at least one engagement of comic opera next Summer. Arrangements have just been completed at the Bowdoin Square Theatre, where George A. Baker's company will begin a season on June 5. He will have prominent principal singers, a chorus of fifty, an orchestra of twenty pieces, and a popular repertoire will be presented in the best style.

A Temperance Town is in its seventh week at the Park.

Sam Devere's Specialty company is at the Howard Athenæum. Dr. Carver follows with The Scout.

The Imperial Follies company, at the Palace, this week, is headed by Sadie A. Stephens, who made a great hit at the Arena Garden in Robinson Crusoe last Summer, and who is well remembered here for her Gabriel in Evangeline.

Lide Gardner's Mastodon Minstrels are at the Lyceum.

Unknown was presented to-night at the Grand Museum by Lothrop's company, headed by Kate Glassford and Charles Barringer.

The Bijou was packed to-night, and a strong specialty bill was given.

Nothing could attest better the marked popularity of Kate Ryan, of the Museum company, than the manner in which her professional friends volunteered their services when they learned that a testimonial was to be given to her at the Hollis Street on Sunday evening next. Miss Ryan has been at the Museum for twenty years, going on the stage there when a mere girl, and in that period she has become a firm favorite with Boston audiences, for everybody looks for her bright face and her cheery voice.

Every house in the city will be represented at the annual benefit of the Theatrical Mechanics at the Boston on Thursday.

Elisabeth Marbury has been in Boston for some time as the guest of Mr. and Mrs. Field. She attended the first performance of Good-Bye at the Museum to-night.

Boston opera lovers have not forgotten the artistic success made by Lillian Durell in Mignon at the Bowdoin Square last May. Manager C. F. Atkinson has arranged for a brief season at the Boston, beginning March 13, when Miss Durell will sing Marguerite in Faust for the first time.

Ben Teal is here, again arranging for the presentation of Niobe. He will remain until the company arrives. Charles Abbott and Maggie Mitchell will also be here at the opening of the Niobe season.

William Maynadier Brown's new piece, The Trustee, is being rehearsed at the Lyceum and the piece will be presented at Waltham on Feb. 1 by a company headed by Charles X. Wesby and Isaac Stacy.

A. M. Palmer is at the Adams House.

A 1492 ball is to be given at Mechanics' Building on Washington's Birthday. The 1492 company will be at the Columbia at the time.

JAY B. BENTON.

CLEVELAND.

Julia Marlowe's Enthusiastic Welcome—Wallick and the Rentz-Santley Party Fare Well.

Special to The Mirror.]

CLEVELAND, Jan. 16, 1893.

Julia Marlowe and her company opened at the Lyceum to-night before the largest and most fashionable audience of the season. Romeo and Juliet was the bill. Miss Marlowe is an ideal Juliet. I have never seen a performance of this role that suited me so well. Robert Taber makes an impassioned Romeo. To-morrow Miss Marlowe plays Viola in Twelfth Night, to be followed by The Hunchback, Ingomar, Rogues and Vagabonds, Pygmalion and Galatea, and As You Like It, in the order named.

J. H. Wallick had an old-time Jacobs' Theatre audience this evening, and his timely arrival on the back of a fiery steed just in time to save the lovely heroine from the grasp of the bold, bad villain was received with noisy enthusiasm. The horses are supported by a fairly good company.

The Rentz-Santley Burlesque company in America opened at the Star to a packed house to-night. It was well liked by Manager Drew's patrons. The piece was handsomely staged, and well cast.

Niobe was unquestionably the comedy hit of the season, but, notwithstanding the enthusiasm with which it was received, the receipts nearly doubling those of last season, the dramatic critic of the *Leader* made an asinine attack on play and company.

C. C. Stumm was in town last week.

Harry Davis, of Pittsburg, has been here looking over the ground, with a view to starting another museum. Manager Frank Drew is interested in the enterprise.

H. R. Jacobs donated his theatre for the entertainment given by the Young Ladies' Hebrew Society on Sunday evening.

The Warde-James company, the Bostonians, and Charles Frohman's attractions are booked at the new Opera House.

Alf. Henriques grows nervous as the fateful day approaches.

Fred Stinson, Miss Marlowe's manager, came here in advance of his star.

The Soudan, Corinne, The Spider and the Fly are shortly due at Jacobs.

The Voodoo, Alexander Salvini, The Tar and Tartar, Effie Ellsler, The County Fair, Herrmann, A Trip to Chinatown and Evans and Hoey are booked at the Lyceum.

THE MIRROR's new telegraphic news department has met with great favor in this city.

W. M. GOODRUE.

CINCINNATI.

Joseph Pitches a Large House—Cleopatra, The Widows, and Other Pieces Well Patronized—A Shattered Treasure.

Special to The Mirror.]

CINCINNATI, Jan. 16, 1893.

The opening of Ramsay Morris' New York Comedy company in Joseph at the Pike to-night was productive of one of the most appreciative and profitable houses of the season.

The comedy itself is interesting from curtain rise to dénouement and with such capable artists as Elsie De Wolfe, John Glendenning, George Giddens, Edgar Norton, Harry Gwynette, Mary Penfield and Helen Stockwell in the cast, Manager Ballenberg rests content in the assurance of a most successful week. The piece is handsomely staged.

Mr. and Mrs. Sidney Drew in The Emergency Man will be the attraction next week on Monday, Tuesday and Wednesday, followed by the Nordica Opera company.

Fanny Davenport in Cleopatra at the Grand to-night began what promises to be one of the most remunerative engagements of the season. Melbourne MacDowell as Mark Antony divided the honors of the evening with his talented wife. The piece was magnificently staged, the storm scene in the fifth act being the realistic feature of the evening. Next week, Frohman's company will present The Grey Mare.

Wilkinson's Widows, Gillette's lively comedy, was presented at the Walnut to-night to a splendid house. The cast, which included Annie Wood, Edith Kenward, Mamie Johnston, Thomas Burns and Esther Tittell was efficient in its entirety. Ali Baba comes next week.

At Heuck's yesterday, despite inclement weather, The Struggle of Life packed the house. If applause be any criterion, the success of the production was immediate. The cast was efficient. The scenic effects surpassed anything witnessed on Heuck's stage this season. Around the World is next week's attraction.

Skipped by the Light of the Moon was presented at the Fountain Square yesterday to a large house. George Booker, as Felix Crackle, and Budd Ross, as Obadiah Dingle, were exceptionally clever. The Burglar next week.

George C. Staley made his first appearance in Cincinnati at Havlin's yesterday, presenting A Royal Pass to an enthusiastic house. His support, which included Louise Haven, Lizzie Masters, Warren Sheridan, and Raymond Hamilton, was efficient. Next week's attraction will be The Spider and the Fly.

Grimes' Cellar Door, presented at Harris' yesterday, proved one of the cleverest skits produced here this season, and James B. Mackie, who formerly played Grimesey in A Bunch of Keys so acceptably, handled the stellar role in the most approved style. Louise Sanford, his amiable better half, rendered him excellent support.

The opening of the Irwin Brothers' Comedy and Specialty company at the People's yesterday attracted a big audience, both afternoon and evening. The bill was excellent. The Two American Macs, Mollie Thompson, and Smith and Campbell were especially well received. Next week, Gus Hill's Novelty company.

Jacob Kohlbrand, ticket seller at the People's for several years and popular with the clientele of the house, was detected by the management a few nights ago in a system of stealing. He was promptly discharged.

The boy—he is not more than twenty-three years old—who had been holding out on an average $20 a week from the receipts for several weeks according to his own admission, attempted suicide the day following his discharge, but a physician saved him.

Managers Heuck and Heuck, in whose constant employ Kohlbrand has been for fourteen years, decline to prosecute. Fast associates occasioned the boy's downfall.

The Pike Opera House company was incorporated at Columbus last week. The incorporators are Louis Ballenberg, the manager; Powell Crosley, the lessee; A. G. Hettesheimer, the treasurer, and Charles V. Haight and Lewis H. Utz. The capital stock is fixed at $10,000.

Manager Ballenberg claims that the incorporation is simply a matter of business contemplated last season, that will result in an improved list of attractions.

One of the best features of The Fairies' Well at Harris' last week was the excellent performance of the Silver Bell Quartette, consisting of Manning and Davis and the Starr Sisters.

Glen-Da Lough will be rewritten by Con. T. Murphy, its author, who watched its performance at the Walnut several evenings last week.

Annie Suits, formerly of the Dalys' Vacation company, who is singing here at at one of the concert halls, was reunited on Wednesday to Harry Maddock, her former husband.

Fanny Davenport has the banner record at the Grand with $12,000 for the week. Stuart Robson and William H. Crane coming next with $11,000, and Nat Goodwin a good third with $9,500.

Colonel Ingersoll will lecture at the Grand on "Voltaire" a week from next Sunday night.

The soloists at the Sunday "Pop" yesterday were Felicia Kashoska and Signor Lino Mattioli.

JAMES MCDONOUGH.

PHILADELPHIA.

Rosina Vokes Warmly Greeted—Stetson's Surprises—The Bostonians' Popularity—Other Attractions.

[Special to The Mirror.]

PHILADELPHIA, Jan. 16, 1893.

Rosina Vokes, in a new play at the Park, and John Stetson's "social surprise" at the Chestnut constitute to-night's principal novelties.

The Paper Chase was sufficiently magnetic to fill the Park with first-nighters, who are always happy to applaud Miss Vokes in a new play. Felix Morris was welcomed with almost as much warmth as the star. The absence of Courtney Thorpe caused general regret.

The latter half of the week will be devoted to the favorite triple bill, composed of new comediettas, Crocodile Tears, That Lawyer's Fee, and A Double Lesson.

Charley Metcalf has been performing some more of the wonderful press-work for which he is noted, and already everyone in town knows that Charles Frohman's company will present Surrender at the Park on Monday.

Few plays produced during the past three seasons have received such a liberal supply of free advertising as The Crust of Society, and an expectant audience of large dimensions packed the Chestnut to the doors to-night.

The applause was generous, and the play made a deep impression.

Joseph Haworth is the only absentee from the original cast, but an acceptable substitute has been found in John E. Kellerd. Another of Mr. Stetson's "surprises" comes next week—the Potter-Bellew company in Therese.

Bobby Gaylor found a merry crowd awaiting him to-night at the Empire when it made his stellar debut in Philadelphia. Despite the fact that a dramatic chronicle stated in one of yesterday's journals that Bobby was the father of twenty children the audience to-night found him as merry as they could wish and his farce, Sport McAllister, went with a vim that was refreshing.

The Bostonians have been received unprecedented favor, and the Broad has been filled with the most brilliant audiences of the season. Robin Hood could easily have attracted crowds for a month to come and it is only through pure liberality that they have decided to give Philadelphians a glimpse of The Knickerbockers on Thursday night. They played to close on to $9,000 last week.

Julia Marlowe comes to the Broad on Monday. She will be followed by Sol Smith Russell.

Neil Burgess opened his last week at the Opera House to-night. So far the attendance has been excellent. Denman Thompson begins a fortnight's engagement next week.

The Country Circus is in its last week at the Walnut, playing to fair business. Chauncey Olcott, guided by the unerring hand of Gus Pitou, brings Mavourneen to this house on Monday. John Kernell will follow with The Hustler.

Divorce was produced by Manager Holland's players to-night and won approbation. Amy Lee, Eleanora Lane, Frank Doane, and Charles Bell essay the leading parts with success. The orchestra was forced under the stage several times last week, and the pecuniary success of The School for Scandal entirely exceeded Mr. Holland's expectations. A revival of She Stoops to Conquer is now on the tapis. Lemons is the comedy for next week.

Hanlon's Superba is back with us again at the People's. It possesses an enviable record at this house, and invariably plays to big business. The Waifs of New York follows.

The National had John C. Rice and his Knotty Affair for to-night's opening, and a goodly crowd welcomed the clever comedian. Several new features and specialties have been added to his farce. Lost in New York will be his successor.

Openings at the other houses to-night: Dan McCarthy in The Rambler from Clare at the Arch; Little Goldie in The Rocky Mountain Waif and The Miner's Ward at the Standard; Alone in London at Forepaugh's by a company specially organized by John Forepaugh; and Stetson and Watson's Vaudeville company at the Lyceum.

The Winter Circus can now be ranked among the best paying houses in the city. The programme offered is varied, interesting and sometimes novel.

Frank Cushman's Minstrels were launched on a career that promises successful results, at Egyptian Hall, on Saturday night. The company embraces some clever artists in black face, and the entertainment is diverting.

Milton Aborn gave evidence of his dramatic ability as Gaspard in The Chimes of Normandy, the current operatic revival at the Bijou. The opera is staged liberally and

Glorious Revival of America's Most Successful and Funniest Farce-Comedy,

THE NEW **Over the Garden Wall**

Interpreted by a Comedy Company of Unusual Excellence, including

THE CHARMING COMEDIENNE, **MRS. GEORGE KNIGHT** As NELLIE WRANGLE.

Pretty Girls. Funny Comedians. New Dances. Original Specialties New, Special Scenery and Printing.

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in good taste, while the variety bill offered is par excellence.

Carncross' Darktown amusers are up to date with the two new burlesques on current local topics. Business good.

The last week of Max Hube's protracted stay at the Germania will doubtless be signalized by large audiences, as the German comedian has achieved great popularity. Offenbach's Parisian Life is the principal opera for this week.

B. F. Keith has been in town last week consulting with his affable general manager, E. F. Albee.

William J. Gilmore's new Auditorium, in course of erection on the site of the burned Central, is making rapid progress. It will be the handsomest and most complete variety theatre in the country when finished.

Eugene Tompkins has arranged to bring his Babes in the Wood to the Academy on Feb. 20 for a short season.

Clara Poole, the charming contralto of this city, and for several seasons a leading member of Hinrich's Grand Opera company at the Grand, has been appointed a member of the Advisory Committee on Music at the Columbian Exposition.

Several other members of Hinrich's company go on tour this week with the Nordica Operatic company, Del Puente and Helen Dudley Campbell being among the number.

Selma Koert Kronold, Clara Poole, and Payne Clarke, also former members of the old company, are engaged to appear in the first performance of L'Amico Fritz at the New York Music Hall on Jan. 31. With the exception of Mr. Clarke, all of the artists appeared in the première of this opera in this city last Summer.

As Philadelphia was the scene of the birth of minstrelsy, it is no more than proper that the semi-centennial should be celebrated here. A number of "old-timers" have decided to signalize the event by a mammoth performance at the Opera House to-morrow afternoon that will be in the form of a benefit to Sam Sanford, the originator of minstrelsy, and the oldest manager in America. Blackface specialists are expected from all over the country, and everything possible is being done to make the benefit a rousing success.

Manager John Forepaugh has had so much success of late with revivals of old melodramatic successes that he has decided to send a company on a tour of small cities and towns, commencing in the Windsor Theatre in New York next week.

The Mask and Wiggers, the clever organization of collegiate-thespians from the University of Pennsylvania are preparing for their most important production, which will take place at the Opera House Easter week. The burlesque in preparation is entitled The Yankee League, and is the work of two collegians. Clayton F. McMichael, dramatic editor of the *North American*, will direct the production.

George Reed, the popular attaché of the Walnut, and brother of Roland Reed, lost his only daughter recently, a bright child of three years. JOHN N. CAVANAUGH.

CHICAGO.

Closing Week of Willard's Brilliant Season.—Marie Wainwright in the School for Scandal.—The Duchess.

[Special to The Mirror.]

CHICAGO, Jan. 16, 1893.

Marie Wainwright opened at McVicker's to-night in The School for Scandal. The star is a strong, intelligent artist and, granting her Lady Teazle is not what can be called great, it is refreshing, sometimes original, and altogether commendable. Her support is worthy. Sir Peter was in the hands of Barton Hill. The house was crowded with a friendly audience.

What little I saw of Helen Barry and her new play, The Duchess, in which she opened last evening at the Chicago Opera House, struck me very favorably. Potter's play is constructed well, has a connected plot, and is acted smoothly. Miss Barry is seen to much advantage.

E. S. Willard began the fourth and last week of his brilliantly successful engagement at Hooley's to-night in The Middleman. It will be repeated Tuesday evening, and twice Wednesday. John Needham's Double will be presented on Thursday evening. The Professor's Love Story Friday, and Judah Saturday afternoon and evening. Mr. Willard has been extended the hospitality of the city, his business has been enormous, his acting has been superb.

Sol Smith Russell put on Peaceful Valley this week in place of A Poor Relation at the Grand. Mr. Russell invariably attracts the best class of patronage, and this engagement is proving no exception to the rule. Business is big.

Minnie Seligman-Cutting changed her bill also at the Schiller. My Official Wife failed to please last week. This week we have A Modern Match with Mrs. Cutting as Violet Hunt, in which she appeared when she was leading lady of the Piton stock. It is an admirable role for this intense actress, and she does ample justice to it. The performance was warmly received.

The Columbia presents the favorite farceurs, Hallen and Hart, in The Idea. The two stars make things hum, with the able assistance of John McWade, who sings several songs admirably, Mollie Fuller, Alice Carl, Fannie Bloodgood, and W. S. Francis. Some novel scenic effects are introduced.

Merry Jimmy Powers and big Pete Daly are making the fun for the West Side. They opened to two packed houses at the Haymarket yesterday. In the disjointed farce, A Mad Bargain, Rachel Booth made a hit, as she deserves. With one or two exceptions, the rest of the company is inferior.

An attractive bill is offered at Havlin's—Vernona Jarbeau in Starlight—which is somewhat hoary but still in the ring. The star is as bright as ever, and is surrounded by a good company.

The Clark Street has that wild sensational melodrama, The Fire Patrol. The week opened well as to receipts.

The welcome Corinne received at the Alhambra would have turned Patti green with envy could she have witnessed it. The sparkling burlesquer has an excellent company.

The Stowaway has moved to the Academy for this week. It opened there to a large house yesterday.

The big bill at the Casino of Haverly's two minstrel shows continues to prosperous business. One of the funniest minstrel men in the world, Billy Rice, has returned from the Springs, with some new stories.

The Twentieth Century Club held its first meeting of the year on Thursday, and by special invitation Mr. Willard was present. He delivered an address on "Plays, Players and Playgoers," which was listened to attentively.

Libby Kirke, of The Stowaway, has recovered from a severe cold. She struggled bravely, however, and did not miss a performance.

We are having some frightfully cold weather, which has had an appreciable effect on business.

All over town, at nearly all the news-stands, may be seen piles of unsold copies of the Christmas *Dramatic News*. Inquirers for Christmas MIRRORS are told: "Sold every MIRROR I had on the stand in three days. Wish I could get more." Or words to that effect. LYSTER J. CHAMBERS.

ST. LOUIS.

Southern Plays for the Elks.—Ali Baba's Return.—Eccentric Gibbins Fresh Favor.—A Belated Matinee.

[Special to The Mirror.]

ST. LOUIS, Jan. 16, 1893.

The sixth annual engagement of young Sothern in this city opened last night at the Olympic. In Captain Lettarblair he made a most favorable impression. There was a fine audience.

The performance to-night was for the benefit of the St. Louis Lodge of Elks, of which Mr. Sothern is a member. The Elks presented him with a magnificent floral wreath, with the emblematic elk's head in the centre. The performance was loudly applauded. There is a big sale for the rest of the week.

The return engagement of Ali Baba, David Henderson's big extravaganza, at the Grand Opera House last night was greeted by a very large audience. The engagement of James O'Neill last week in Fontenelle was very successful. The drama fills the place of Monte Cristo and gives Mr. O'Neill ample opportunities to display his preëminent ability as a romantic actor.

Ali Baba is better than ever and the engagement promises to be very profitable.

Pauline Hall opened at the Hagan last night in Erminie. There was a large audience, and it thoroughly enjoyed the artistic production. The engagement last week of The County Fair at this house was very successful.

The spectacular production of The Spider and the Fly opened Sunday afternoon to a big house, which was dupticated at night.

The company was delayed in arriving and the matinee audience had to wait a full hour before the curtain rose. The house is crowded again to-night.

The Howard Athenæum company last week had rich receipts. It is without doubt the best specialty company on the road.

The World Against Her drew a crowd to Havlin's at the matinee yesterday. Around the World had a good week at this house.

Grey and Stephens' Vesper Bells drew out a fair number of the Standard's patrons, opening yesterday. Sam Jack's Creoles also did good business last week.

Mr. Toomey, of the scenic firm of Noxon and Toomey, was the happiest man in town last week. It is his first-born, a boy, and weighs ten and one-half pounds. Mr. Toomey left on Saturday night for New Britain, Conn., where he is to decorate and stock the new Russwin Lyceum.

Miss Johnson and Minnie Bridges passed through here a few days ago en route to Fort Worth, Tex., where they join the Grau Opera company. They had been with Rehan's Forrester's company.

Tom Prior, late of the Digby Bell company, has been in town conferring with Manager John Norton.

Charlie Daniels, manager of Pope's Theatre and The Hagan, will probably next season go out as manager of a company that Ollie Hagan talks of organizing to produce a new opera that is being composed by a member of the Hagan orchestra, with a libretto by Mr. Hazzard, dramatic critic on the *Globe-Democrat*. They say it is very clever. Annie Meyer is talked of as the prima donna.

A neat advertising scheme has been sprung by George McManus of the Grand Opera House. He got forty cuts of prominent St. Louisians, had them printed on a large sheet of paper and put it in the lobby with "a few prominent citizens who had seen Ali Baba, or the Forty Thieves," with Forty Thieves printed very prominently.

The Elks had a benefit at the Olympic last night, with Sothern as the drawing card. The house was crowded with a large and fashionable audience.

W. C. HOWLAND.

BALTIMORE.

A Medley of Tragedy, Comedy and Operetta.—Lulu Glaser Unable to Sing in The Lion Tamer.

[Special to The Mirror.]

BALTIMORE, Jan. 16, 1893.

Niobe was presented at the Academy of Music this evening and delighted a large house. Isabelle Coe's personal success was pronounced.

At Ford's Grand Opera House Francis Wilson was seen and heard in The Lion Tamer. His representation of the woes of the circus proprietor pursued by his creditors and bulldozed by the Corsicans was heartily enjoyed.

Lulu Glasser is quite seriously ill. She was unable to appear in the cast to-night. Her part was acceptably played by Cecil Eissing.

At the Lyceum Thomas W. Keene began a week's engagement to a large house. His support this season is altogether the best that he has had since he became a star.

WILLIAM J. O'BRIEN, JR.

KANSAS CITY.

Several Successful Openings.—Melodrama, Dwarfs, and Variety the Bills.

[Special to The Mirror.]

KANSAS CITY, Jan. 16, 1893.

At the Coates the clever Liliputians made their first appearance last night, and charmed a large house.

The Howard Athenæum company opened at the Grand last night, and pleased a big crowd with their amusing specialties.

At the Gillis on Sunday Master and Man began an engagement. The melodrama drew a top-heavy house.

Weather fine for theatregoing.

FRANK B. WILCOX.

CUES.

The Private Secretary company ended its season in Toronto, Canada, on Saturday.

Monday was Col. T. Allston Brown's fifty-seventh birthday.

Harry Hotto has been engaged to play in the By Proxy company. He will replace Harry Brown who has been engaged by Charles Frohman.

Bertha Creighton has signed to appear in The Ensign.

Miss Attelstone will join the Superba company in Baltimore on Jan. 23.

On last Thursday night Robert Downing appeared in The Gladiator at the Grand Opera House, New Orleans, to standing room only.

S. P. Convers has been engaged to play the part originated by M. J. Gallagher in The Still Alarm.

Cud Given and Will R. Palmer, Jr., are no longer connected with the Larry the Lord company. George L. Smith is now the manager in advance and Emile Arthur Miller is business manager with the show. In Nashville and Memphis the company has done a good business and will play a return engagement at New Orleans during the week of Feb. 5.

Mrs. Anna Teresa Florence, widow of the famous comedian, William J. Florence, was married on Tuesday last to Howard Coveney, an English actor and playwright, at the bride's residence, 469 Fifth Avenue, by the Rev. John J. Morris, S.J., of St. Joseph's Roman Catholic church. The ceremony was witnessed by but a few personal friends, including Mr. and Mrs. Nelson Wheatcroft and Mrs. and Miss Browne, sister and niece of the bride.

OBITUARY.

Frances Anne Kemble, famous as an actress under the name of Fanny Kemble, and known under her married name as Mrs. Pierce Butler, died in London yesterday. Her death was unexpected. The deceased was a daughter of Charles Kemble and a niece of Mrs. Siddons. She was born in London on Nov. 27, 1809, and made her first public appearance on Oct. 5, 1829, as Juliet, at Covent Garden Theatre, then managed by her father. She originated the part of Julia in The Hunchback, in the first performance of which James Sheridan Knowles, the author of the play, appeared as Master Walter. At the age of seventeen she wrote a tragedy entitled Francis I., in which she afterward appeared. She visited America with her father in 1832 and performed with success. Here she became the wife of Pierce Butler, a South Carolina planter, from whom she obtained a divorce in 1839. Resuming her maiden name, she retired to Lenox, Mass., where she resided nearly twenty years. She was in Europe from 1869 to 1873, when she returned to America. She went back to London, where she resided until her death. She was fond of literary work and translated for Schiller and other authors besides writing originally. Among her works were "The Star of Seville," a volume of poems, "A Year of Consolation," "Residence on a Georgia Plantation," "Records of Girlhood," "Records of Later Life," and "Notes Upon Some of Shakespeare's Plays." She appeared at intervals as a public reader. Mrs. Scott Siddons is her niece.

Dr. Harry P. Galligher, the well-known Baltimore correspondent of THE MIRROR, died on the evening of Jan. 2 at his home, 1530 Druid Hill Avenue. His death resulted from blood poisoning, after an illness of only a few days, and was a shock to his friends. A surgical operation was performed on Jan. 1, in the hope of saving his life, but it was of no avail. Dr. Galligher was born in Baltimore, and was in his thirty-sixth year. He was graduated from the University of Maryland. He moved in the most cultured circles of society, and took an active part in amateur theatricals, being several times president of the Kenilworth Club. He was married only two years ago, and a widow and one child survive him. Dr. Galligher was for twelve years correspondent for THE MIRROR in Baltimore. In the discharge of his duties he was as loyal to the journal he represented as he was to the profession which loses one of its best friends in his removal. Possessing technical musical culture and a liberal education, with a love for the drama and its exponents, he was rarely equipped and endowed as a musical and dramatic critic. His style was a model of lucidity and terseness. He was always a great favorite with the resident managers in Baltimore, while the traveling organizations found him at all times a conscientious, chivalrous gentleman always ready to extend the right hand of fellowship and to make their stay in his city as pleasant as possible. THE MIRROR has the assurance of many professionals and managers that they join this journal in extending their heartfelt sympathy to the bereaved widow and afflicted family of the deceased.

John Moore died on Wednesday at his home, 253 West Forty-third Street, from general debility caused by old age. He was seventy-six years old. He retired from Daly's Theatre last season, after a service in the theatrical business of half a century. The deceased was born in England and managed traveling companies in the British possessions before coming to this country, twenty-three years ago. He was with Augustin Daly from 1869 until 1892, first in the old theatre on the site of the present Madison Square Theatre and afterward in that which stood where the present Fifth Avenue Theatre is located, and later in what is now known as Daly's Theatre. Mr. Moore leaves a widow, a daughter and a son. The funeral was held on Friday, and was conducted by the Rev. Dr. Seward. Mr. Daly dismissed a rehearsal of his company in order that they might attend. The interment was in Cypress Hills cemetery. The only floral token accepted by the family was sent by Ada Rehan.

Frank Davis died in Brooklyn on Jan. 12 and was buried in Evergreens Cemetery on Sunday. He had been with Hanlon's Fantasma for two of the three years during which his sister, Kate Davis, has been leading lady with that company. Since leaving the profession he had been highly valued as a chemist at Walton's oxygen works in this city.

Lawence E. Hodes, who for the past sixteen years was the trusted private messenger of A. M. Palmer, died on Sunday afternoon at his home in this city. He was about fifty-six years of age and leaves a large family. Most of his children are grown. About a week ago he was attacked with pneumonia, which resulted fatally. He was a faithful man and made many friends by his courtesy.

Louise Pomeroy Elliot died on Jan. 7, at the Hotel Aberdeen of pneumonia.

AT THE THEATRES.

Garden.—The Mountebanks.

Opera Comique in two acts, libretto by W. S. Gilbert, music by Alfred Cellier and Ivan Caryll. Produced Jan. 11.

Alfredo	C. Hayden Coffin
Pietro	W. T. Carleton
Bartolo	Louis Harrison
Arrostino Annegate	Charles Dungan
Giorgio Ravioo	John Dudley
Luigi Spaghetti	Charles Roux
Risotto	Henry Hallam
Elvino Di Pasta	George Broderick
Beppo	Russell Malcolm
Ultrice	Mabella Baker
Nita	Laura Clement
Minestra	Ada Dare
Teresa	Lilian Russell

The auditorium of the Garden Theatre was crowded on Wednesday night by admirers of Lilian Russell. To say that her admirers were present would be incorrect, for the audience on Wednesday represented but a small portion of them. There were enough on hand, however, to make a brilliant showing and Miss Russell must have been proud of the tumultuous applause that greeted her upon her first appearance and that was duplicated frequently during the course of the performance.

There are reports concerning Miss Russell, as there are concerning all prima donnas, to the effect that her voice is not what it used to be; that her beauty is fading; that she is becoming too plump, and so forth; but those that had the fortune to see her in The Mountebanks last week can testify that never has she looked, acted, or sung so well as now. Her voice has increased in power and it is fuller. It seems, too, to have become even purer in tone and more distinct in enunciation. She sings two solos—one in the first act and the other in the second—that showed off her vocal ability to perfection.

Manager French has been prodigal in mounting the Mountebanks. There are only two scenes—an exterior of an inn in a picturesque Sicilian pass and an exterior by moonlight of a Dominican monastery. They were built by Benson Sherwood and painted by Joseph Clare, and they are remarkable for solidity and for realism. Before these scenes appear about seventy-five people in costumes in every variety of color, designed by Percy Anderson. The mise-en-scène is harmonious and brilliant.

The Mountebanks was written by W. S. Gilbert and, according to the programme, was composed by the late Alfred Cellier. It will be remembered, however, that Mr. Cellier died before he had completed the score and that a certain portion of the music is by Ivan Caryll, who also composed some music for La Cigale, as rendered in London and New York. Just how much of the music is by Caryll we do not know, but there are two solos sung by Miss Russell and two sung by Hayden Coffin that are by far the most melodious and novel airs in the opera, and whoever wrote them deserves the palm. The music throughout is evidently the work of a thorough musician, but with the exception of the four numbers mentioned it is not particularly vigorous or engaging.

The libretto is Gilbertian. It is equally certain that it is one of the poorest librettos Gilbert ever has turned out. Not very much in the way of coherency or cogency is ever demanded of light opera, but Gilbert has written librettos that come much nearer to being interesting, apart from the music and the cast, than has anyone else of recent time.

The plot of The Mountebanks is difficult to comprehend. We venture to tell the story as we understand it. It seems that there is a village beauty named Teresa. She is loved by Alfredo, a young peasant. In order to pique her he pretends to make love to a middle-aged woman named Ultrice. The next that we hear is that a duke and a duchess are expected at the village inn. The landlord, in order to accustom himself to behave as he should in the presence of nobility, induces Alfredo and Ultrice to masquerade respectively as the duke and the duchess. Then a troupe of mountebanks arrive on the scene. It consists of the proprietors, a clown and a dancing girl. The proprietor has lost two mechanical figures dressed as Hamlet and Ophelia, and he persuades the clown and the dancing girl to make up as the automatons to delude the rustics. The audience is also made aware of the fact that the members of a secret society, composed of gay young men, have seized a monastery and have dressed themselves in the robes of the monks in order to lure a certain duke into their power. At this stage the proprietor of the mountebanks finds a magic potion that makes anyone that drinks it be what he or she pretends to be. The cast drink it and the consequence is that Alfredo is really in love with Ultrice, that the clown and the dancing girl become automatons and that the members of the secret society become imbued with the thoughts and customs of monks. The only person that is unchanged is Teresa. Towards the end of the last act a document is burned that destroys the power of the potion, and the people in the play return to their proper selves, and Alfredo and Teresa are reconciled.

The idea involved in the result of drinking the potion is comic, but it is not developed very amusingly and the interest flags frequently. The situations rarely grow out of each other and the entrances and exits are interminable.

It is probable, however, that Miss Russell's voice and beauty, the spectacular magnificence of the production, and the excellence of the cast will make The Mountebanks a success. The eye is pleased, and when that is the case a great deal has been done toward winning an American audience.

Hayden Coffin as Alfredo sings with a great deal of expression and tenderness. His voice has already been praised in this paper, and it is only necessary to say here that he sustains the reputation that he has made in this country.

W. T. Carleton as the proprietor of The Mountebanks acts and sings with the smoothness and precision acquired by experience.

Louis Harrison as the clown makes much laughter by his imitation of the stiff movements of an automaton, and Laura Clement, who shares the comedy scenes with him, deserves praise both for her vocal and her histrionic ability.

Charles Dungan, as the captain of The secret society, Henry Hallan as a village youth, George Broderick as the innkeeper, and pretty Ada Dare as a village girl, also helped to make the production enjoyable.

The operetta was ably led by Charles Puerner.

People's.—The Span of Life.

Melodrama in four acts by Sutton Vane. Produced Jan. 16.

Richard Blunt	Wright Huntington
Dunstan Leech	Ralph Delmore
Joshua Gurnett	William J. Wills
Nutty Brown	James B. Radcliffe
Dismal Brown	Luke Wilson
Dapper Brown	James Wilson
Tipton Perch	Lawrence Wilson
Cecil Blunt	Grace Burrows
Cecil Jelf	Ethel Haines
Azrek	Charles Burk
Kate Heathcote	Rachel Sterling
Mrs. Jelf	Mrs. William Calder
Shrove Tuesday	Gertrude Dawes

The Bowery set a great big seal of approval on Sutton Vane's melodrama called The Span of Life. It is in four acts and ten scenes, and it takes its characters from England to Africa and back again.

The plot of the piece, it is claimed, is founded on actual happenings, barring the bridge of human bodies and a few other sensational incidents of course. The occurrence which suggested the play was the robbery of a lighthouse-keeper, the lover of a Devon maid, who had entrusted him with her little fortune for safe-keeping.

There are two scenic effects in The Span of Life that made the audience at the People's beside itself with joy.

One represents a light-house with the waves washing around it. The villain has just shot the hero, but the latter bobs up on top of the light-house and rings the bell. That is how "1,000 souls are saved." The illuminated ship scene at this moment is marvelously graphic.

The other sensational effect is brought about by the bridge of human bodies—three acrobats linked together—over which the good people in the play crawl away from Arabs.

The Span of Life, in point of fact, is by Mr. Vane, Frank Rafter, scenic artist, and Robert Cutler, who is responsible for the mechanism. The story is hackneyed, but the scenery was shoved on so frequently and so successfully that the audience on Monday didn't mind this little defect.

Wright Huntington as the hero, is competent. Ralph Delmore as the villain, is so vicious that he is hissed from all parts of the house. Rachel Sterling as the heroine, is sufficiently hysterical. The rest of the cast is competent.

Columbia.—A Flag of Truce.

Melodrama by William Haworth. Produced Jan. 16.

"Dad" Hewins	John Woodard
Tom	Gustavus Levick
Jim	William Haworth
Harry Swift	William Blaisdell
Willard Hilton	Henry Hanscombe
Barney	C. J. Vincent
Master Eddie	Little Ethel Block
Annie	Marguerite Fealy
Hattie	Anna Belmont
Maida	May Thompson
Ellen	Little Maude Fealy

The patrons of the Columbia were last night treated to a new melodrama, presented under the management of Walter Sanford, who has given it striking scenery and a good company. From its name, A Flag of Truce would seem to be a military play; but it is not.

The scenes are in New England, and its main feature is a quarry, in which, under an immense rock—or the semblance of one—suspended by a derrick, the villain places the hero, with the purpose of crushing him to death. Of course, at the right moment, the evil genius of the piece is thwarted, and the hero is saved to enjoy the love of a heroine who has been pursued with the usual melodramatic misfortunes which disappear in final happiness. The play is interesting, and at times strongly dramatic.

It is hardly necessary to more than refer the reader to the cast above as an index of the performance. Mr. Haworth, Gustavus Levick, Mr. Woodard, Mr. Blaisdell and the others were well fitted to their respective parts, while little Ethel Block and little Maude Fealey were respectively precocious.

Grand.—The Midnight Alarm.

A. Y. Pearson's realistic melodrama, The Midnight Alarm, opened to a large audience at the Grand Opera House for a week last night. The play has been seen in this city many times, but it retains its popularity. Charles W. Travis appears in the taking part of the fire captain, and the other roles are in the hands of Frederick Julian, Charles Mortimer, George F. Hall, Thomas Meagan, Charles, Ed. Mass, J. H. Searles, P. H. Wilson, Harry Lewis, Edith Julian, Flora Redding, and Marie Haynes.

Koster and Bial's.—Operetta and Vaudeville.

Violetta, who is enjoying the hearty favor of audiences at Koster and Bial's, introduced two new songs last night and pleased with them. Marinelli, the contortionist, continues his remarkable displays of suppleness. Leonore Bellini has made a hit as Eurydice in Orpheus; the operetta of The Miller's Daughter goes amusingly, and Kokin, the Japanese wonder-worker, the quadrille dancers, and the Ali Brothers, Arabian gymnasts, who, by the way, close their engagement this week, fill out a popular programme.

Windsor.—The Hustler.

At the Windsor The Hustler attracted a large audience last night. It seemed highly pleased. The audience was treated to a surprise, as John Kernell appeared in the leading role, Con McFadden, George F. Marion, who was billed to play the part, assumed his old character of Count Spaghetti. Harry Watson as Anheuser Busch, and Alice Hutchings as Pinkie Kraus, were well received.

Harlem Opera House.—Rip Van Winkle.

Joseph Jefferson in Rip Van Winkle began a week's engagement at the Harlem Opera House last night before a crowded house. His Rip of to-day is more perfect, if possible, than when it was first seen, more than a quarter of a century ago. Mr. Jefferson is surrounded by the same excellent company that supported him at the Star Theatre. Next week, The Isle of Champagne.

Jacobs'.—The Pulse of New York.

A fairly large audience applauded the exciting scenes and sensational tableaux in The Pulse of New York at Jacobs' on Monday night. The piece has often been seen on the East Side, always doing a good business there.

Mattie Vickers played the leading role, and cleverly assumed several disguises. Walter Jones in the leading male role was popular.

Tony Pastor's.—Variety.

The bill at Pastor's on Monday night was of the very popular order. The audience was large. Mlle Paquerette renewed her previous exploits as a successful delineator of French character. Sallie Hughes, an athletic young woman, stood on her brother's head and turned a back somersault. J. W. Kelly in his monologue and Vesta Victoria in her songs evoked much applause.

At Other Houses.

The new vogue of The Mulligan Guard's Ball has exerted an influence upon surrounding communities, and parties of out-of-town visitors are seen at Harrigan's nightly. City theatre parties also visit this house regularly. A delegation from the Seventh Regiment—Company G—will attend the performance on Wednesday night.

The Baroness Blanc continues in Deception at the Fifth Avenue. Duse, the great Italian actress, will debut next Monday.

Comedian Seabrooke will caper but two weeks more in The Isle of Champagne at the Manhattan.

The popularity of Sardou's Americans Abroad at the Lyceum shows no wane. It is one of the treats of the city.

The Fencing Master is still a strong card at the Casino. A matinee will be given Thursday for the benefit of the New York Press Club.

It is necessary for those who wish good seats for Aristocracy, at Palmer's, to engage them in advance. This company draws very large audiences. It will be withdrawn on Feb. 4.

T. Henry French's opera comique company is enjoyable in The Mountebanks at the Garden.

The quaint humors of Blue Jeans, which is announced to be now playing its final engagement in this city, entertain at the Fourteenth Street.

The New South has apparently taken a strong public hold at the Broadway.

MinnaGale-Haynes and her company continue Romeo and Juliet at the Star this week.

The new venture at Proctor's, where light opera and vaudeville may be enjoyed continuously from 12:30 to 10:30 P. M., seems to be successful. The Marie Gurney English Opera company is singing The Chimes of Normandy, and Sheridan and Forest, Valjean, Adolph Seaman, the Rinaldos, W. H. Stone, Leon, the Fenz Brothers, Hamilton and Glynn, and others appear in vaudeville.

The Manola-Mason company is playing in Caste at Herrmann's to increasing favor.

THE BROOKLYN THEATRES.

Grand Opera House.—Hazel Kirke.

Hazel Kirke, with Effie Ellsler, C. W. Couldock, and Frank Weston in the leading parts, was received enthusiastically last night. Other members of the company are Louise Porter, Robert Drouet, Rose Anthon, and George E. Farren. For next week, an operatic novelty in three acts is announced.

Park.—The Ensign.

The Ensign, excellently staged and costumed, woke the patriotism of Park theatregoers last night. The representatives of Lincoln and Farragut were loudly applauded. Wilson Barrett will appear next week in a repertoire including Pharaoh, Ben-my-Chree, The New Hamlet, and the Silver King.

Bedford Avenue.—Hoss and Hoss.

Hoss and Hoss, played by William Collier and the Reed and Collier company, is the attraction at the Bedford Avenue Theatre. New specialties have been introduced. The Ensign next week.

Amphion.—Jane.

Jane, with Johnstone Bennett in the leading character, was presented Monday night. The company is capable. Chums, a one-act play, preceded the regular production. Next week, Men and Women.

Lee Avenue.—The Nabobs.

John E. Henshaw and May Ten Broeck pleased in The Nabobs at the Lee Avenue last night. The songs and dances were well received. The play has many interesting features and is well staged.

CLYDE FITCH'S NEW PLAY.

"Clyde Fitch's new comedy-drama, The Social Swim, was produced by Marie Wainwright at the Alvin Theatre, Pittsburg, on Thursday last," writes Julian Magnus. "It made a most favorable impression. Curtain calls were frequent, and Mr. Fitch was obliged to make a speech at the end of the third act. The full strength of the play, however, was not brought out till the second performance, when every point was enthusiastically taken. The play is a story of New York life at the present day. It will be given at McVicker's, Chicago, on Jan. 29, and at the Fifth Avenue Theatre, New York, on Feb. 20."

HAPPY FRANCIS WILSON.

Francis Wilson's engagements in The Lion Tamer appear to be meeting with most pronounced success. In Philadelphia, where the opera was played for five consecutive weeks at the Broad Street Theatre, it is said to have drawn more money than any opera the comedian has ever appeared in in that city and Managers Nixon and Zimmerman offered Mr. Wilson's manager, A. H. Canby, a certainty for a return engagement of two weeks in May. It was declined, however, for the reason that Mr. Wilson intends to make a business trip to London at the close of his season on May 1. At the National Theatre, Washington, The Lion Tamer closed a week last Saturday night, the receipts amounting to more than $10,000, though stormy weather prevailed during the entire time. The company began an engagement at Ford's Opera House, Baltimore, on Monday, with a tremendous advance booking. On Jan. 23 they will open an engagement of four weeks at the Globe Theatre, Boston, and will then proceed West to Chicago, playing Buffalo and Pittsburg en route. Cincinnati, St. Louis, Milwaukee, Detroit, and Cleveland will be visited after Chicago. Mr. Canby has contracted with the Chicago Opera House for the four weeks just preceding the opening of the World's Fair. Ever since the Wilson company was organized, nearly four years ago, it has been able to avoid the one-night stands, and on only three occasions has there been felt a necessity to have a week. Mr. Wilson's next production will be given in New York at the Broadway Theatre, on Oct. 1. Its title has not yet been announced, but the libretto is by J. Cheever Goodwin and the music by John Philip Sousa.

AN AMBITIOUS VENTURE.

Under the skilful direction of M. Marius, the second act of the Manola-Mason company's adaptation of Erckmann-Chatrian's L'Ami Fritz is already in rehearsal. The new American performance of this play will claim the careful attention of the critical. With any company in this country, the production would be deemed ambitious. With the organization that introduced itself to New York with a dramatic charlotte russe entitled If I Were You, the call for favor is daring. It is but four months that Miss Manola has been recognized as a legitimate comedienne, and while in that short time her progress has been marked, success in the serious role she is to now attempt will be an artistic triumph. Mr. Mason will also subject himself in this play to a very exacting part, and with all of Mr. McWade's experience, he will have a trying opportunity as Jewish Rabbi David. In the composition of thirteen pieces of new music for the play, Julian Edwards will become an interesting figure, and with the augmented orchestra, new scenery and costumes, and every aiding theatrical effect that Mr. Herrmann can provide, a presentation of importance may be looked forward to.

MIRROR CALLERS.

The following were among THE MIRROR'S callers the past week:

Ed. H. Van Veghten, T. W. Dinkins, Digby Bell, James H. Palser, Frederick Solomon, Blanche Walsh, Nina Bertini, Frank Lea Short, W. Hull Crosby, Lansing Rowan, Gertrude Gifford, W. C. Cowper, T. J. Fitz-Clark, Harry Randolph, Alf. Hayman, J. W. Bratton, J. Frank Sherry, Ada Lewis, Charles W. Arnold, Daniel Sabel, E. F. Snader, J. W. McKinney, E. G. Stone, John E. Henshaw, Alice Montague, Lucille La Verne, Kate Davis, and Fitzgerald Murphy.

MR. GRIFFITH'S NEW MOVE.

Frank Carlos Griffith, formerly manager for Mrs. Langtry, Eugene Tompkins and Margaret Mather, announces a Spring tour by Charles Rohlfs, in a dramatization of The Leavenworth Case, which has already made a strong dramatic impression. Mr. Griffith will surround his star with a fine company and new and appropriate scenery, and will herald him with fresh and original lithographic printing.

MR. HOPPER'S ACCIDENT.

There was no performance at the Columbia Theatre in Brooklyn last night. The reason was that De Wolf Hopper, who was to have opened a week's engagement in Wang, had fallen on Sunday, and severely sprained his ankle. There was a large advance sale. Money was returned to ticket purchasers. It is announced positively that Mr. Hopper will be able to appear on Thursday night. The theatre will be closed until then.

LIZZIE EVANS ILL.

Lizzie Evans, playing in The Little Blacksmith, was taken ill at McKeesport, Pa., last Thursday night, and the audience was dismissed. The company intended to go to Connellsville if she should recover, and in the event of her continued illness to come to New York.

BOUCICAULT AND BATEMAN.

[Special to The Mirror.]

SEATTLE, Wash., Jan. 12.—Aubrey Boucicault and Victory Bateman opened in The Lady of Lyons at the New Seattle Theatre to-night. Their reception was cold at first, but they grew in favor until at the end of the fourth act the audience cheered, and at the final curtain they insisted upon the appearance of the young artists twice. The *élite* of the city attended. L. HENRY, Manager.

☞ Look for The End of the World.

MRS. CARTER AND THE SASH.

Nina Bertini arrived in New York last week from Philadelphia. She denies the statement telegraphed to the *Herald* to the effect that she was discharged from the Miss Helyett company. Miss Bertini says she left because she wanted to, and that no notice of discharge or intimation that her resignation was wanted had been given to her. This is what Miss Bertini said to a Mirror reporter on Saturday.

"The trouble between Mrs. Leslie Carter and myself is tied up in a sash. At the end of one of the acts it is the business of Mrs. Carter and myself to pull at the respective ends of a sash that is bound around someone else. We have been doing this for eighteen weeks. On Monday of last week, at the Park Theatre, Philadelphia, Mrs. Carter told me that I did not pull hard enough on my end of the sash. I said 'I did.' Mrs. Carter said 'You do not.' I walked off the stage.

"On Friday night stage-manager Parr said, 'You will please take the place of the Spanish mother-in-law in the corner of the stage in the sash scene, and let the Spanish mother-in-law pull the sash. I said, 'All right,' and did as directed. After the second act the members of the company got their salary. I opened the envelope containing my salary and found ten dollars had been deducted. In the envelope was a note that read: 'Miss Bertini, fined for neglect of duty. Ten Dollars. Charles J. Parr, Stage Manager.'

"I felt like crying, but I didn't. I asked Mr. Parr why I was fined and he said it was because I failed to pull the sash on Thursday.

"Before I went on to sing my solo, I stood in the wings talking with a Mr. Clark of the company. When Mrs. Carter came off the stage she said to Mr. Clark: 'Mr. Clark, I told you before that there should be no talking in the wings; if I hear Bertini talking again I will fine her again.'

"I felt excited and hesitated about going on the stage, but I went on and walked to the footlights. Then I broke down. I felt that I must explain to the audience my strange behavior, so I said: 'I am sorry I can't give my song, but I have just been insulted grossly by Mrs. Carter.' I then walked off the stage, and the audience applauded.

"I returned to the stage to thank the audience, and the musical director said 'Speak up,' but I said that I could not sing. I then went to my dressing-room.

"Do not suppose that I am Mrs. Carter's only victim. How often have I been tagged after to stop Kate Davis' applause and threatened if I did not!

"It used to pain me to have to obey orders, for I surely thought Kate Davis deserved all the applause she got. Ask the lady herself the many petty as well as big insults she had to put up with. She is now out of the company, being unable to bear the continual annoyances heaped upon her, and is now ill in consequence of them."

SOME NEW MANAGERS.

Apropos of the retirement from the management of the Baroness Blanc of John W. Hamilton last week, that gentleman said to a Mirror representative yesterday that some of the accounts published in the daily papers were untrue.

"I was not 'dismissed'; neither was I 'ordered from the stage'; nor was I 'escorted to the stage door by two members of the company', as one of the papers had it.

"The alleged trouble at the Fifth Avenue Theatre took place Tuesday night, if it can be called trouble," said Mr. Hamilton. "The day previous I sent a letter to the lady resigning my position, giving the usual two weeks' notice. My resignation was accepted in a note the same day.

"I had very excellent reasons for resigning. Nobody threatened to thrash me, and I am not at all apprehensive of being thrashed. My case is in the hands of my lawyers, who are also my friends, Messrs. Howe and Hummel. Further than that I care to say nothing."

Baroness Blanc was seen by a reporter at the Hotel Vendome later in the day.

"I do not think that I have anything to say concerning Mr. Hamilton. I have heard it said that he claimed that I owe him money, but the facts will show that he has got me into a number of pecuniary complications.

"When I arrived in New York I found a number of debts on my hands, for which Hamilton is responsible, and which I had believed paid."

George Keogh will also leave her this week. She rests next week, and will then open a new theatre in Chicago. Her tour, she says, will then take her over M. B. Leavitt's circuit to California.

She has accepted a comedy called Sub Rosa, by William Mestayer, the comedian, and Mr. Mestayer will be her personal manager. Deception will be shelved.

CONTEST FOR A THEATRE.

The board of governors of the Mozart Association of Richmond, Va., have brought suit to force Ed. Hamilton Cahill to retire from the management of the Academy in that city. Both parties claim possession of the building. The board says that Manager Cahill has violated the terms of his contract, while the latter, backed by lawyers, insists that he has not. In a published card, Manager Cahill says: "If my private gains and losses are to be made matters of comment in the public press, I hope the fact that I have lost $4,000 in bringing desirable and unusual attractions to this city this season may not discredit me with the public."

THE DUCHESS.

The five-weeks' tour of The Duchess, which was booked to try that play, closes in Chicago on Saturday evening. A. M. Palmer is negotiating to put the play on at the Park Theatre, Boston, to follow A Temperance Town. The play has been received with great favor. The critics, without exception, say that Paul M. Potter, author of The Duchess, has in this fitted Helen Barry with the best part in which she has yet been seen.

THE PHENOMENAL WANG.

The success of Wang on the road this season exceeds its remarkable record of last year. A succession of crowded houses has greeted De Wolf Hopper and his clever company ever since the opening night of his tour at the Academy of Music, Brooklyn. In Montreal, during the week of Dec. 12, the audiences at the Academy of Music were the largest in the history of the house. Wang's first one-night stand since the original production at the Broadway Theatre was made at Springfield, Mass., on Monday evening, Dec. 19. Three hours after the box-office was opened the house was sold, and when the last seat was disposed of over 200 persons remained in the line of intending purchasers of tickets. Over $350 of standing-room tickets were disposed of, and the gross receipts were $1,791. In Albany, Troy, Utica, Rochester, and Syracuse last week the audiences were the largest of the season. At Albany the receipts were almost $2,500, and after the performance Mr. Hopper was the guest of Cyprus Temple, Nobles of the Mystic Shrine, at a banquet.

PROFESSIONAL WOMAN'S LEAGUE.

The committees of the Professional Woman's League met in the offices of Palmer's Theatre on Monday afternoon. Those present were: Mrs. Rachel MacAuley, Mrs. A. M. Palmer, Mrs. Harrison Grey Fiske, Mrs. Knight, Bertha Welby, Mrs. Sidney Rosenfeld, Louise Paullin, Mrs. Louisa Eldridge, Mrs. J. Alexander Brown, Helen Tracy, Marguerite St. John, Mrs. Eberle and Mary Shaw.

More than fifty applications for membership were received. Rosina Vokes wrote that she was deeply interested in the League and wished to be enrolled on the list of membership.

The next meeting will be held at Palmer's next Monday afternoon. It will be a social meeting.

OVER THE GARDEN WALL.

Over the Garden Wall, with a wealth of new special scenery and printing and a carefully selected company of comedians, will be revived on Feb 6. Mrs George Knight will appear in her old part of Nellie Wrangle, and her accomplished sister, Rosita Worrell, will also be seen in the cast. Mrs. Knight has just acquired two new dancing specialties, one of which promises to create a sensation. The comedy has been rewritten and, to use the words of Mr. Arnold, one of the managers, has been fitted out with "all modern improvements."

A DISAPPOINTMENT.

Hattie Starr Harris, widow of Charles L. Harris, writes to The Mirror in excusable disappointment that the benefit recently organized in her behalf and held in Palmer's Theatre netted but $75. She says: "My mortification is unbounded, and under any other circumstances I should feel like returning the money with my compliments; but I am so utterly dependent and sick. I had deluded myself with the idea that my dear husband's memory was worth something to the friends he left behind."

UNCLE ISAAC DEAD.

Owen Ferree writes that My Uncle Isaac has ended its career in Chicago. "It died hard," he says, "struggling for life amid the snows of the Northwest. Business has been phenomenally bad. Ten weeks and not one a winner! Carrying a carload of Jonahs, and paying excess on them as well! I broke the record in Milwaukee, where I had a $13.50 house, gross."

OUR IRISH VISITORS STRANDED.

Our Irish Visitors stranded in Reading, Pa., after uniformly bad business. Jake Bull, Steve Maley and W. J. Benedict arrived in town from the wreck on Saturday. The others of the company are still in Reading.

MATTERS OF FACT.

J. Frank Sherry, who originated the part of Cavendish Comyns in The Crust of Society, has been reengaged, and joined the company in Boston Monday. He has received many good notices for his work in this part.

Joe Coyne is at liberty, and may be addressed at the Coleman House.

H. H. Griffiths, one of the most energetic young men of Portland, Ore., has leased and beautified the new Park Theatre in that city, and proposes to furnish first-class attractions to that public in handsome surroundings.

As will be seen in another part of The Mirror, Kittie Rhoades has been very successful in The Inside Track at Philadelphia. The press commended the performance highly.

Kate Davis, having resigned from the cast of Miss Helyett, may be addressed at 335 West Twenty-first street.

Walter J. Bayliss, late manager of the National Grand Opera company of England, is at liberty and can be engaged as acting manager or treasurer.

P. A. Croxton, manager of the Croxton Opera House, Angola, Ind., offers liberal terms to first-class attractions playing his house. The town has a population of 3,000. The house seats 600.

Nelly Briscoe, formerly known as Raynore, and her sister Fanny, who have been diligently at work the past year under the tutorship of Prof. Decio Monti, a member of the Royal Academy of St. Cecelia, Rome, are open for engagements in comic opera or operatic burlesque. Nelly originated the part of Bessie in the old stock, and also played all of Mrs. J. A. Herne's characters with great success. The sisters may be found at 65 West Thirty-sixth Street, their permanent address.

DATES AHEAD.

[Received too late for classification.]

CHARLES A. GARDNER (James B. Ganey, mgr.): Hazleton, Pa., Jan. 17, Pottsville 18, Reading 19, Lancaster 20, Chester 21, Philadelphia 23-28, Hagerstown, Md., 30, Cumberland 31, McKeesport, Pa., Feb. 2, Steubenville, O., 3, Zanesville 4, Columbus 4, 5.

LADY BLARNEY (C. H. Greene, mgr.): Gloucester, Mass., Jan. 17, Salem 18, Nashua, N. H., 19, Manchester 20.

OUR MARRIED MEN (Clark and Williams, mgrs.): Albo, Ia., Jan. 18, Ottawa 19, Centreville 20, Trenton, Mo., 21, Gallatin 23, Chillicothe 24, Macon 25, Columbia 26, Mexico 27, Jefferson City 28, Boonville 30, Sedalia 31, Clinton Feb. 1.

PRODIGAL FATHER (Jefferson, Klaw and Erlanger, mgrs.): Providence, R. I., Jan. 17, 18, Springfield, Mass., 19, Mt. Morris, N. Y., 20, 21, Utica 23, Auburn 24, Binghamton 25.

ROBERT MANTELL (Proctor and Turner, managers): Troy, N. Y., Jan. 17, 18, Albany, N. Y., 19-21.

RUNAWAY WIFE (Louise Avdelle): Rockland, Me., Jan 18, Exeter, N. H., 19, Portsmouth 20, Dover 21, Lawrence, Mass., 23, Chelsea 24, Ipswich 25, Haverhill 26, Biddeford, Me., 27, Gloucester, Mass., 28, Plymouth 30, Newburyport 31, Athol Feb. 1, Clinton 2, Northampton 3, Keene, N. H., 4.

WHITE SLAVE (Harry Kennedy, manager): Canton, O., Jan. 17, E. Liverpool 18, Beaver Falls, Pa., 19, Newcastle 20, Youngstown, O., 21, Rochester, N. Y., 23-28, Buffalo 30, Feb. 4.

DIGBY BELL OPERA (J. H. Paiser, manager): Newburg, N. Y., Jan. 17, Gloversville 18, Schenectady 19, Utica 20, Montreal, P. Q., 23-30.

CREOLE BURLESQUE (Sam T. Jack, manager): Galesburg, Ill., Jan. 17, Burlington, Ia., 18, Clinton 19, Sterling, Ill., 20, Racine, Wis., 21, Milwaukee 23-28, Chicago, Ill., 29-Feb. 18.

NEW YORK THEATRES.

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Wednesday and Saturday Matinees.

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Next Week—JANE, with Johnstone Bennett.

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Admission, 50c. Seats on sale one month ahead.

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OSCAR HAMMERSTEIN, - Owner and Manager

LAST WEEK

THOMAS Q. SEABROOKE'S

THE ISLE OF CHAMPAGNE

by Charles Alfred Byrne and Louis Harrison.

Evenings at 8. Matinees Saturday Only.

Jan. 24—Opening Night Season of Grand Opera, Boabdil.

Prices, 25c., 50c., $1., $1.50 Mezz. boxes $7.50.

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Matinees Wednesday and Saturday.

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PULSE OF NEW YORK

Next Week—Devil's Mine.

NEW YORK THEATRES.

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THE NEW SOUTH

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Evenings at 8. Matinee Saturday at 2.

Professional Matinee, Thursday, Jan. 26.

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With all the original music by DAVE BRAHAM.

Wednesday—Matinees—Saturday.

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Matinees, Tuesday and Friday.

Splendid success of the French Comique, Mlle. Paquerette; J. W. Kelly, Vesta Victoria, Bonnie Thornton, Lillie Western, Master Abbott, Burt Sisters, The Hughes, Tom F. Gale.

BROOKLYN THEATRES.

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COL. WILLIAM E. SINN, } Managers
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The Great Spectacular Naval Drama,

THE ENSIGN

Next Week—Wilson Barrett.

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Matinees Wednesday and Saturday.

EFFIE ELLSLER

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Next Week—Bill's Boat.

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Matinees Wednesday and Saturday.

Next Week—Gloriana.

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Matinees Thursday and Saturday.

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THE NABOBS

BEDFORD AVENUE THEATRE

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Matinees Wednesday and Saturday.

HOSS AND HOSS

Next Week—The Ensign.

HOBOKEN THEATRES.

ROSS' HOBOKEN THEATRE

Jan. 16, 17, 18—DEVIL'S MINE.

Jan. 19, 20, 21—AUNT BRIDGET'S BABY.

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[CONTINUED FROM PAGE 7.]

which were well carried out. Beatrice may be specially mentioned as making a hit in her dancing and contortionistic feats. Business good. Madame Yananschek in Macbeth 4; performance excellent; business good.——ASBURY TEMPLE: The Y. M. C. A. will run its course in Asbury Temple for the remainder of its attractions. GOSSIP: The Y. M. Association held a concert at the Park Theatre; large audience greeted the talent, who were largely local.

ATTLEBORO—BATES' OPERA HOUSE (I. G. Hutchinson, manager): Annie Ward Tiffany in Lady Barney to a small house 10. Miss Tiffany is supported by a very good co., which gave more than satisfaction.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Madame Jananschek in Macbeth to a large and select audience 6. She was admirably supported by her co. and gave a splendid performance of Lady Macbeth. The Vendetta 7; large house. Primrose and West's Minstrels 10; large house.

CHELSEA.—ACADEMY OF MUSIC (Field and Blandford, managers): Lillian Kennedy in She Couldn't Marry Three to fair business 9. Mrs. James Brown Potter and Kyrle Bellew in Therese to a fair and enthusiastic audience 7.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Johnson's Virginia Troubadours and Jubilee Singers gave a sacred concert to a small audience 8.——MUSIC HALL: Annie Ward Tiffany in Lady Barney 12.——ITEM: Clare, the young son of Manager H. E. Morgan, is seriously ill, the result of the grippe. He is favorably known to managers visiting Music Hall, as he made many friends by his endeavors to make it pleasant for them during their stay in town.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Ulie Akerstrom closed a successful engagement 9-7. Her production of That Smith Gal was well received. Boss and Hoss 6. The Soudan to large house 9.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): The Vendetta 4 and Jed Prouty 5; both to poor houses. Mrs. Brown Potter in Therese 6; fair house. Good co. The White Squadron 9-10; large houses. Co. good and piece admirably staged.——LIBERTY THEATRE (F. C. Bancroft, manager): Specialty; fair business.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Richard Golden in Old Jed Prouty had a fair-sized and well pleased audience 5. Mrs. Potter and Kyrle Bellew presented Therese Raquin to a large and disappointed audience 6. Dan McCarthy had a fair house to witness The Rambler from Clare 7.——ITEM: Barney Riley, of The Hustler co., paid a flying visit to his home in this city 8.

WORCESTER.—THEATRE (Rock and Brooks, managers): Primrose and West's Minstrels 7; packed house. The Diamond Breaker 6, 7; poor houses. 1492 9-11; S. R. O.——LOTHROP OPERA HOUSE: The Passion Slave 4, 7; Queen of the Plains 9-11; good business at all performances.——FRONT STREET OPERA HOUSE (W. H. Arnold, manager): The City Club 4, 7; London Gaiety Girls 9-11; fair business all the week. Madame Janauschek has visited this city frequently, but never received the attention she deserves until her appearance here 9, when every seat in the house was sold; much to the surprise of the management and the old playgoers. Are the people becoming tired of the farce and want a little of the legitimate?

MARLBORO.—THEATRE: Joshua Simpkins 7; excellent business. Cora Urquhart Potter and Kyrle Bellew 10 to a full house; good performance and entire satisfaction. Savoy Opera co. 12; Annie Ward Tiffany 21. Dockstader's Minstrels 24.

NORTHAMPTON.—ACADEMY OF MUSIC (W. H. Todd, manager): The Operator 11; fair house. The piece was finely staged.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): The London Sports failed to please a fair house 9. The Fast Mail to fair business 12.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (G. E. Lothrop, manager): The Baker Opera co. concluded their two weeks' engagement 7, business holding large even to the final performance. Erminie, to the capacity. The Riel Campbell co., presenting The Runaway Wife, gave three performances to fair-sized audiences 9-11. Louise Aydelle in the star part very weak, and supporting co. only fair. Baby Riel was a feature. She Couldn't Marry Three 12-14; Annie Warde Tiffany 16, 17. Ole Olson 18.——ITEMS: General Manager Wilson was in town 6, and was the guest of Manager George A. Baker at a small dinner party.—Misses Da Josta, Volto and Maddigan of the Baker Opera co. entertained friends at a crimson tea 7.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Lillian Kennedy in She Couldn't Marry Three 9; S. R. O. Lost in London 11; Kajanka 18-20; Ole Olson 21; Janauschek 23.

MICHIGAN.

BENTON HARBOR.—YORE'S OPERA HOUSE (J. A. Simon, manager): The Westerner 5; best melodrama of the season and a good house. Hart's Boston Novelty co. 9.——CHAT: The Dago took a three days' rest in this city. The Westerner was snowbound for a day here.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): Rob Roy, with Wilson Rennie in the title role, to a poor house 9.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): The Pay Train 4, to good houses. The Boston Ideal Comic Opera co. 9 to a large audience.

SAGINAW.—ACADEMY OF MUSIC: (S. G. Clay, manager): Ida Van Cortland 4; small business. James J. Corbett 5; S. R. O. Under the Lion's Paw 7 pleased a small house.

GRAND RAPIDS.—POWERS' OPERA HOUSE (William H. Powers, manager): The Gondoliers was presented 9, 10 by local talent before very large audiences. Gloriana 13.——GRAND OPERA HOUSE (O. Stair, manager): Ida Van Cortland has been presenting a number of plays this week to satisfactory business.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Under the Lion's Paw 5; fair house.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): On account of a prevailing blinding snowstorm, the attendance at La Belle Marie by Agnes Herndon's co. 9 was light. Many seats sold were unoccupied.——ITEM: While at Detroit Miss Herndon purchased a new play, a comedy drama, in four acts, representing high life in England, by Alfred Hennequin and George Goodwell. The new play will be called A Wilful Woman, to be played next season.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): Anna Eva Fay 6; large audience. Katherine Rober 12; Edwin Arden 13; Charles Hanford 21, benefit Jackson Lodge, B. P. O. E.

MINNESOTA.

MANKATO.—GRAND OPERA HOUSE (W. O. Forde, manager): Remenyi 6, opening of the Y. M. C. A. "Star" course; large and refined audience. Joseph Murphy in Kerry Gow 9.

CROOKSTON.—GRAND OPERA HOUSE (L. J. Columbus, manager): Oakes' Comedy Sketch Club and Swiss Bell-Ringers 2; large house and a very poor performance.

WINONA.—OPERA HOUSE (E. K. Tarbell, manager): Skiff's Queen of the Arena to a light house. Some of the acts in the circus very good. Friends to only a fair house. The co. gave a good performance all through; deserving special mention was the work of the author as Larry Paden, and Theodore Hamilton as his father. Bottom of the Sea 16.

MONTANA.

ANACONDA.—EVANS' OPERA HOUSE (John Maguire, manager): John Dillon and an excellent supporting co. in The Model Husband to S. R. O. 5.

HELENA.—MING'S OPERA HOUSE (J. C. Remington, manager): James Whitcomb Riley 6, 7; excellent business.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): John Dillon in A Model Husband and Wanted the Earth 2-4 to crowded houses.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Piazza and Co., managers): Mendelssohn Quintette Club 9; large and delighted house.

GREENVILLE.—S. W. Langford, of Rolling Fork, Miss., has leased Hester Hall and is booking attractions for it, opening with Jennie Holman week of 30 in Daughter of the Regiment. Our Angel, My Maryland, The Buckeye, Pearl of Savoy, etc.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (C. P. Elliott, manager): Julia Marlowe with strong support in Twelfth Night 2 to a very large audience. The Grey Mare delighted a good-sized audience 3. James O'Neill in Pontenelle 4; large audience. The play was well staged and the costumes especially elegant. Master and Man 9; James T. Powers in A Mad Bargain 11; Jean Voorhees 14.——WESTON: The future of Tootle's Opera House is causing considerable speculation. 'Tis said that reputable and solid managers are afraid to lease it of the owners without radical repairs and improvements, in view of the competition of Mr. Crawford's new theatre, and the owners do not wish to expend any money on it until the youngest heir becomes of age some two years hence. In case they do not lease it they will probably place it under the management of W. L. Lykens and take their chances of making as much as Mr. Crawford paid them in rent. The New Crawford is being pushed to completion as fast as men and money can do it, and will undoubtedly be ready for opening in March. The carpets have been selected, seats purchased, and from samples already exhibited will be on a scale of elegance and luxuriance not heretofore enjoyed or even hoped for by St. Joseph theatregoers. The lower floor will be over two-thirds seated with new double divans of special style and construction. Mr. Crawford is going to expend his money where it will do the most good in a theatre—inside the walls—and Manager Elliott is already aglow with anticipation of the surprise in store for his patrons when the doors of Crawford's are thrown open.

JOPLIN.—CLUB THEATRE (J. T. Seip, manager): Beach and Bowers' Minstrels 2; poor business. Zephra (local), under the auspices of the World's Fair Ladies 6, 7, matinee and evening, to crowded houses. Boston Comic Opera co. 10; Ole Olson 12.——HAVEN OPERA HOUSE (H. H. Haven, manager): Spooner Comedy co. 9-21.——ITEMS: Last Monday while Beach and Bowers' Band was parading, a team driven by John C. Guinn, one of the wealthiest men in the county, became unmanageable, and throwing Mr. Guinn out, ran over a little girl who was not very badly hurt. Mr. Guinn has brought suit against the co. for $10,000 damages. The case will come up at the next term of court in April.—Harry Robinson's Minstrels went to pieces here last week.—George Andrews, of the Andrews Opera co., has been in the city for several days, and last night treated quite a number of his friends to a supper at the Club Theatre.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Leonzo Brothers 4-6 in Rep to small houses, acting dogs being the chief attraction. Ole Olson 11; Sharpley's Lyceum co. 16-21 in Rep; Marie-tta for Money 25.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): The Grey Mare 4 to good business. Davis' Uncle Tom's Cabin 5 to a packed house.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Layton Comedy co. 9-14 at popular prices.

MEXICO.—FERRIS' GRAND (G. L. Ferris, manager): Bristol's Equines 2, 3 interested good audiences. James R. Fields in Casey's Luck 7; deservedly small house. Jane Coombs 17.

COLUMBIA.—HAIDEN OPERA HOUSE (G. S. Rives, manager): Paul Alexander Johnston to a good house 3.

MARSHALL.—OPERA HOUSE: London Theatre co. played a three-nights engagement to very fair houses 3-5.——ITEM: Jay Ray, the phenomenal child artist, is with this co., and has been on the stage since childhood with such stars as Modjeska and Charlotte Thompson.

NEBRASKA.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager): The Alonzo Harch Entertainers gave a good performance to light business 2. Julia Marlowe to large business in Twelfth Night 3. Miss Marlowe as Viola and Mr. Tabor as Malvolio won several curtain calls. James O'Neill gave his first presentation in this city of Pontenelle 4, 5, and pleased good audiences. The play was brilliantly staged. Mark Murphy in O'Dowd's Neighbors 5, 6.——THE FUNKE (L. M. Crawford, manager): Popular prices now prevail at the Funke. The Holden Comedy co. closed a week's engagement 7.——ITEMS: The Legislature is in session here this Winter, and business will be correspondingly increased at the theatres.—The Lincoln Light Infantry Co. will give a minstrel performance 19, and will fill the house with their admirers.

FREMONT.—LOVE OPERA HOUSE (J. W. Love, manager): Mockridge Concert co. did a good concert business 7. Joseph Murphy 12.——ITEM: Grace Almy, the pleasing contralto of the Mockridge co., visited friends while here.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (O. H. Butler, manager): The Prodigal Father, with Carmencita as an extra attraction, drew a good house 6. The play is acted by a good co., in fact much better than it deserved. Wang, with De Wolf Hopper, packed the house 9. Herrmann 11 to large business. Country Circus week of 23.——LELAND OPERA HOUSE (H. P. Soulier, manager): Husband and Wife, with Louise Thorndyke and co., did poor business 6, 7. The Albanians, a local operatic organization, sang The Musketeers 9-11 to good houses. The chorus of the co. is made up almost entirely of Albanians, but the principal parts were sung by professionals. Townsend H. Fellows, a local baritone, is by long odds the star of the organization. Paderewski in concert to the capacity of the theatre 10. Crust of Society 12-14.——FAMILY THEATRE (C. H. Smith, manager): The Clemenceau Case, propped up by a couple of French novelty dancers, drew heavily 5-7. John A. Stevens in Wife for Wife is doing fairly week of 9.——GAIETY THEATRE (Thos. Barry, manager): Manchester Night Owls co. is doing a good business week of 9.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The piano recital of Paderewski 9 was largely attended. George Wilson's Minstrels met with the approval of fine audiences 10, 11. Miss Helvett, with Mrs. Leslie Carter and Lottie Collins as principal features, attracted good business 12. De Wolf Hopper was greeted with large houses 13, 14. Wang, with fine scenic effects, pleased greatly. Herrmann 16-18.——COOK OPERA HOUSE (H. R. Jacobs, manager): The Millionaire, with Dan Sully and a good co. 9-14 to good business. The Wilbur Opera co. 16-21.——ACADEMY (H. R. Jacobs, manager): James H. Wallick appeared in The Cattle King 9-11 and The Bandit King 12-14 to nightly satisfactory business. Tony Farrell 16-21.——MUSEE THEATRE (M. S. Robinson, manager): Business fair 9-14. Willett and Thomas, selects on the stage and Doddretta, the iron-jawed man, in the curio hall satisfied the attendance. Continuation of vaudeville 16-21.——MUSIC HALL: Sissieretti Jones, the Black Patti, appeared before large and delighted audiences 10, 11. The Schubert Male Quartette attracted a fine house 12, and their excellent vocalization was vociferously applauded.

UTICA.—OPERA HOUSE (H. E. Day, manager): Helen Barry presented The Duchess to a fair-sized audience 5. Marie Hubert Frohman presented The Witch 6 before a fair-sized and highly pleased audience. Hallen and Hart in their new comedy The Idea 9, under the auspices of Cigarmakers' Union, No. 7, to S. R. O. The De Wolf Hopper Opera co. presented Wang 11 to S. R. O.; the large audience were highly delighted with the performance. Digby Bell Opera co. 23: The Prodigal Father 23; Leaves of Shamrock 24.——ITEMS: Warren R. Day, the genial treasurer of the Opera House, who has been ill for the past two months, is once more seen at his post in the box-office.—The 600th performance of The Witch was celebrated in this city 6 by the Marie Hubert Frohman co. Each woman present received a sterling silver "Salem Witch" Souvenir spoon.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): The Still Alarm 6; fair-sized audience; performance enjoyed. Turner's Comedians in A Fit in Three Spasms 6 to a small audience; performance fair. Lea Pressley, the leading soubrette, was taken ill at Bernetlsville, N. Y., 6. Her character was assumed by Gus Bruno, Sr. Henshaw and Ten Broeck in The Nabobs 10 to fair business; performance, as usual, was first-class. Miss Helvett 12.——MADISON AVENUE THEATRE (Wagner and Reis, managers): Dark.——ITEMS: Jennie Eustace, of the Alabama co., is visiting at her home in this city.—H. J. Ward, of this city, formerly of George Wilson's Minstrels, now with the Still Alarm, received a hearty welcome 7.—The Chicago Bank Note Co. has presented to the Opera House an elegantly framed life-size lithograph of Lillian Russell, which has been hung in a commanding position in the entrance of the house.

MIDDLETOWN.—CASINO THEATRE (Horace W. Corey, manager): The London Sports 4; large audience of the male fraternity. Henry E. Dixey in Patience 9 to S. R. O. Ezra Kendall in A Pair of Kids 10; large and delighted audience.——ITEMS: Manager Corey, of the Casino, boasts of an advance sale of over 500 seats in the last five attractions since Christmas.—Mr. Dixey was obliged to cancel a date on account of a severe cold, so he spent the intervening time in this city, and in the evening he and his co. enjoyed Mr. Kendall's performance in A Pair of Kids.—Ira Swinton and wife, of this city, are members of Mr. Dixey's co.—Florine Murray, of the Digby Bell Jupiter co., will go to New York 12 to rejoin Mr. Bell.

HATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, manager): Wife for Wife was played by a strong co. to fair business 4. The Boston Stars gave a very pleasing entertainment of the church-benefit variety to a small audience 7. The few who braved the extreme cold hardly felt repaid by the weak manner in which Down the Slope was presented 10. Early Birds 12; Marie Hubert Frohman in The Witch 17.——ITEMS: Messrs. Clark and Hoyt are issuing a very neat and attractive programme of the attractions which appear at the Opera House. The initial number was issued 10.

BINGHAMTON.—STONE'S OPERA HOUSE (Clarke and Delevan, managers): The Gossoon 5; fair business. The Still Alarm 7; well-filled house. Miss Helvett 10; large and well-pleased audience. Dartmoor 11; fair-sized house.——ITEM: Carroll Johnson will open at Yonkers 23 in Fitzgerald Murphy's new play, The Irish Statesman. The piece requires a cast of twenty-four people and elaborate scenery. This play was successfully produced in Jersey City recently.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Herbert Cawthorn in Little Nugget 5; fair-sized audience; performance good. John L. Sullivan in The Man from Boston drew a large house 7; audience well pleased.

NORWICH.—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): J. H. Gilmour in Dartmoor to a fair but well-pleased audience 20; stormy weather. The co. received two curtain calls, and should they reappear here the house would be packed.

COHOES.—CITY THEATRE (E. C. Game, manager): A Dark Secret to good houses 6, 7. The Prodigal Father pleased a large audience 9. Carmencita danced between the acts. George W. Denham, George Boniface, Jr., Blanche Chapman Ford, and little Irene Franklin were well received. The Burglar 16; The Digby Bell Opera co. 17.——ITEM: Cora Macy, of The Prodigal Father co., renewed many acquaintances made here while attending her friend, Merri Osborn, during her illness here last season.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Killarney and the Rhine 7; poor business.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Helen Barry in The Duchess pleased a large audience 7. Hallen and Hart 10 to S. R. O.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hichey, manager): The Prodigal Father, with Carmencita as the stellar attraction, drew an immense audience 5. Wife for Wife pleased good houses 6, 7. Prof. Herrmann pleased large audiences 9, 10.——RAND'S OPERA HOUSE (Gardner Rand, manager): Husband and Wife to a poor house 5. The Operator to fair business 6, 7. De Wolf Hopper Opera co. presented Wang to S. R. O. 10.

SCHENECTADY.—CENTRE STREET OPERA HOUSE (Sherlock Sisters, managers): Kajanka to a packed house 9; not as satisfactory as when formerly seen here. The Burglar 27.——ITEMS: Manager Benedict, of the new Van Curler Opera House, has been busy the past week erecting bill boards throughout the city. The following staff has been selected for the new opera house: Treasurer, James G. Archer; head usher, John G. Keller; advertising agent, Charles Otis; bill poster, I. Schofield. The cold weather has delayed work somewhat, and it is doubtful if the house will be ready to open before the middle of February. George E. Rivett and the Edeson orchestra has been engaged to furnish music for the new house.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Louise Hamilton played to good business week of 2-7.

ALBION.—NEW GRAND OPERA HOUSE (H. A. Foster, manager): By Proxy was presented to a large and fashionable audience 7; good performance. Little Nugget 13.

SARATOGA SPRINGS.—TOWN HALL (Hill and Conlan, managers): Dark.——PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Concerts by the Albany Banjo, Mandolin and Guitar Club 10 to a fair house; intensely cold weather.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Marie Hubert Frohman 4 in The Witch to fair business. Downie and Gallagher's Minstrels 9; fair performance to fair business.

PEEKSKILL.—DEPEW OPERA HOUSE (F. M. Taylor, manager): Muggs' Landing 6 pleased a fair-sized audience. Dockstader's Minstrels 12; very fine performance to a large house.——ITEM: Centennial Hose Co. No. 4 attended in a body at the performance of Muggs' Landing, as little Muggs was formerly a resident of Peekskill.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Prodigal Father with Carmencita 7 succeeded in drawing and pleasing a large audience. Performance good. Jane, presented by Johnstone Bennett and a good co. 9, pleased a fair-sized audience. Performance good. Thatcher's Cupid's Chariot 11 pleased a small audience. My Colleen 14; Digby Bell Opera co. in Jupiter 16.——ITEM: Major F. H. Sherman, the lightning drill artist, is making a hit with The Crocket Star Specialty co.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): The Prodigal Father and Carmencita gave entire satisfaction to good business. Marie Hubert Frohman in The Witch pleased a fine audience 10.——Philip Hamilton, author of The Witch, came on from New York to see its performance. He had the pleasure of seeing it presented in one of the best appointed opera houses in central New York, and so expressed himself. He was accompanied by his wife.

PLATTSBURGH.—THEATRE (Dr. W. A. Browne manager): The name of our new theatre has been changed from Clinton Opera House to Plattsburgh Theatre, and will open about March 1.

HERKIMER.—GRAND OPERA HOUSE (Henry Deimel, manager): Third appearance of Marie Hubert Frohman in The Witch 7 to fair business. New York Ideal co. 20.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Helen Barry in The Duchess gave one of the finest entertainments of the season to a large house. Hallen and Hart 11.

MT. VERNON.—FIFTH AVENUE OPERA HOUSE (J. Edwin Hall, manager): Elenora 7; small but appreciative audience; the co. was only billed two days ahead.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Will E. Gant, manager): John L. Sullivan 3; crowded house. A Dark Secret 5; good house. Marie Hubert Frohman 11; The Albanians 12; Sweet Lavender 16, Elk benefit.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): The Maude Hillman co. 9-14; packed houses.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Pfaff and Goodman's Uncle Tom's Cabin co. to the usual big business 9. The stranded Midnight Special co. was booked for 12. Marie Hubert Frohman presented The Witch to a large and well-pleased audience 12.

LYONS.—MEMORIAL HALL (W. J. Hines, manager): Dartmoor 9; A Cold Day 11; both to fair business.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The Banker's Daughter (amateur) 4; crowded house. The Runaway Wife 5; small audience.——PHŒNIX HALL: Brennan's Star Theatre co. 2-7; full houses.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Lillian Kennedy in She Couldn't Marry Three to a fair-sized audience 6. Hoss and Hoss 7.——ITEM: The Dover Press Club are to have a benefit soon.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): Bartholomew's Equine Paradox drew fair houses 9-11. Kajanka 12; Madame Janauschek 16.——PORTSMOUTH OPERA HOUSE (E. A. Mitchell manager): Surrender 16.

NASHUA.—THEATRE (A. H. Davis, manager): John T. Kelly, in McFee of Dublin, presented the best farce-comedy seen here this season 5.——Wonderland Musee opened a week's engagement at the Franklin Opera House 9 to large receipts.

NEW JERSEY.

NEWARK.—MINER'S NEWARK THEATRE (Col. William M. Morton, manager): The Power of Gold to good houses 9-14. The Original Old Homestead co. 16-21.——JACOBS' THEATRE (M. W. Tobin, manager): The Harvest Moon 9-14; fine houses. Lew Dockstader's Minstrels to crowds 12-14. Aunt Bridget's Baby 16.——WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): George Dixon Athletic and Specialty co. to good business week of 16-21.——ITEM: The Manola-Mason co., which was booked for Miner's this week, had to cancel their engagement owing to the illness of Marion Manola.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Mozart Symphony Club, of New York, 9; small but appreciative audience. J. E. Toole in Killarney and the Rhine 13.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Ole Olson was presented by a good co. to a poor house 5. Joseph Jefferson in Rip Van Winkle to S. R. O. 10. He was greeted with a hearty reception and repeatedly bowed his acknowledgments. John Drew in The Masked Ball 20.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Ole Olson 7 attracted a large and satisfactory audience. Shadows of a Great City was presented to a fair house 9. Joseph Jefferson in Rip Van Winkle drew a magnificent audience 11. Age has not impaired the art of America's greatest comedian, and the same indescribable charm that has always characterized his acting, still surrounds it. J. T. Kelly 19; Dr. Carver 20, 21; Prof. Kellar 23.

CAMDEN.—TEMPLE THEATRE (C. L. Durban, manager): Sport McAllister 6, 7; big business. Our Boys 9, 10, by Irving Dramatic Club (local). The Ensign 11, 12.

HOBOKEN.—ROSS' THEATRE (W. S. Ross, manager): Arthur Law's Comedy-drama Dartmoor 12-14 to rather light but highly-pleased audiences. The Devil's Mine 16-18.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (James G. and H. W. Miller, managers): The MacLean-Prescott co. 5-7; good houses. The Grey Mare to good business 9-11. Men and Women finishes the week. J. K. Murray in Glen-Da-Lough 13-19.——THE HENRIETTA THEATRE (Dickson and Talbott, managers): The Thomas Orchestra to a fair house 4. The charming Niobe had good houses 5-7. Tar and Tartar to fair business 8, 9. Milton Nobles in For Revenue Only to medium business 10, 11. The Dazzler 13, 14; J. L. Sullivan 15-17; The Voodoo 19-20.——PARK THEATRE (Dickson and Talbott, managers): Skipped by the Light of the Moon drew well 4-7. Lester and Williams in Mr. and Jack 8-14; capacity of the house. Thomas E. Shea in Escaped From Sing Sing and Barred Out 18-21.——ITEMS: W. J. Grover is here ahead of Glen-Da-Lough.—Clyde Fitch, who will shortly visit friends here, has consented to give a reading from his works 24.—Manager James G. Miller is seriously ill.—The Elks' quarters are being remodeled and furnished in elegant style.

DAYTON.—THE GRAND (Harry E. Feicht, manager): Frohman's Men and Women 6; large and fashionable audience. With disparagement to none, mention should be made of the Mrs. Delafield of Lillian Lawrence. It was given with the same rare tone and finish so perceptible in everything Miss Lawrence does. The Dazzler 9; fair audience. Tar and Tartar will crowd the Grand 21.——THE PARK (Harry E. Feicht, manager): The Cannon Ball Express commenced a week's engagement 9 to S. R. O. The Smugglers 26-28; Nora Machree 29-31.——CUES: Fred. Stinson is here telling us about Julia Marlowe who comes to the Grand 12.—Lillian Lawrence, of Men and Women co., was the recipient of numerous floral remembrances 6.—The Dayton Bicycle Club, of which Miss Lawrence is a great favorite, turned out one hundred strong, with their lady friends, and tendered her a most cordial welcome. She was leading lady at the Soldiers' Home last season, and her friends here are legion.

FINDLAY.—TURNER OPERA HOUSE (C. R. King, manager): Grimes' Cellar Door 9; large and well-pleased audience. Fire Patrol 13; Railroad Ticket, return date, 16; Zeb the Clodhopper 18; McCarthy's Mishaps 20; MacLean and Prescott 21.——DAVIS OPERA HOUSE (Ruhl and Gravel, managers): May Bretonne 2-7; poor business. Private Secretary 12; Pair of Kids 17; Rose Hill's English Folly co. 20.——ITEM: Gorton's Minstrels canceled their date of 19. The co. is reported to have closed for want of funds.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Gloriana 3; good business. The curtain-raiser, The Typewriter, was entirely devoid of merit. Gloriana was better. George W. Barnum and Eleanor Merron were good. Edwin Ferry in Ingomar 5, for the benefit of Ingomar Lodge K. of P., No. 610; business good. Frohman's Men and Women to a good house 7.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Sam Young's Zeb the Clodhopper 7; fair house.——PERSONAL: Miss Merron, of the Gloriana co., met with an embarrassing accident here last week. Her trunks were shipped on to Bellefontaine, and could not be got back in time, compelling her to go through the performance in her traveling suit.

CANTON.—THE GRAND (A. J. Plunkard, manager): Fabio Romani 4; fair business. Gus Williams in April Fool pleased a good-sized audience 5.——THE TABERNACLE: Mrs. Scott Siddons appeared to the capacity of the house 4.

FREMONT.—OPERA HOUSE (E. H. Russell, manager): Siberia 9; large audience. Esther Lyons received a curtain call between third and fourth act, and was presented with a bouquet.

MIDDLETOWN.—SORG OPERA HOUSE (J. C. Breseton, manager): The annual benefit B. P. O. E. No. 93 of Hamilton and Middletown, was given 5, the attraction being Charles Frohman's co. in Gloriana to a fair house at advanced prices. The Elks came in a body on a special train from Hamilton, bringing a brass band, and gave a street parade, although the weather was ten degrees below zero.——BIJOU OPERA HOUSE (J. C. Barrett, manager): The house opened 6 at cheap prices after having been closed for over a year, with May Davenport's Burlesque co. to a small audience.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Gus Williams Dec. 31; large house. U and I 6; small house; co. fair. Bostonians 11; Lewis Morrison 19.

NEW CARLISLE.—GEM OPERA HOUSE (Lowman and Stockstill, managers): Edwin Ferry in Damon and Pythias 4, large and well-pleased audience.——ITEMS: A banquet was tendered Mr. Ferry after the evening's entertainment. Anna Paul, of the Lillian Pierce co., is spending a few days with her parents in this town.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): The McGibney Family 9; small audience, on account of bad weather; performance excellent.——ITEM: Maud Dudley, of the Thomas W. Keene co., was visiting friends here last week.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Turner's Comedians in A Fit of Three Spasms 2, matinee and evening, light business; performance fair. Henshaw and Ten Broeck in The Nabobs 3; fair house. Gus Williams' April Fool did not please a small audience 4. Little Tippett 5;

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light business. The Fire Patrol also did a light business 6, although the performance was very fair. ——ITEM: O. S. Primrose, advance agent for Barlow Brothers' Minstrels, is home for the rest of the season.

TROY.—OPERA HOUSE (G. A. Brannan, manager): Sam Young's Hoosier comedy, Zeb, 5; good house; audience would have been better pleased if they had not cut out some of the principal parts. MacLean and Prescott 18.

WASHINGTON C. H.—OPERA HOUSE (Edmiston and Kinneman; managers): A. W. Fremont in the sensational comedy-drama, 777, 4; small house; performance fairly satisfactory. The Rooney Comedy co. in the musical comedy, Lord Rooney, 6; large house; audience more than pleased. ——ITEMS: Katie Rooney with her songs and dances kept the audience in an uproar of laughter during the performance.—Ed. Tratman joined the Rooney Comedy co. at Syracuse, N. Y., 5.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager). Our Irish Neighbors 2; excellent co and performance. Jason Gordon in The Silver King 4, 5; well presented; deserving of better patronage than it met. Gibney, Gordon and Gibney 9-14. ——ITEM: Jason Gordon is a Portsmouth boy, and this was his first appearance here.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): By Wits Outwitted to a small house 6. The co. was a very good one, but as they did not have much to work with in the piece, the result was a very prosy performance. The Private Secretary was booked for 9, but failed to put in an appearance. ——PEOPLE'S THEATRE (Brady and Garwood, managers): Carroll Johnson in The Gossoon to good business week closing 14. The Two Sisters 16-21.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): In spite of a driving snow storm, George C. Staley drew a very well filled house 9.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (John Thompson, manager): The New Boy Tramp 4; good business. The Meteors 5; full house.

MARION.—MUSIC HALL (J. B. Sargent, manager): Busy Day 6; small house. Ewing's Dramatic co. 9-14; light business.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): The Old Soldier 5; light business, caused by star and play being unknown, but the result will be reversed should this attraction return. Phil and Nellie Peters, of this co., are excellent. H. E. Dixey in Patience 6; unsatisfactory performance. Dixey played throughout with "only a one night-stand-you-know" air. Nelson's World comb. 7; small house. A Railroad Ticket 9; fairly good house. Charles Gardner in Fatherland 10. "Old Boreas" was having larks that evening, and zero weather as usual affected the attendance. Kellar 11 to his usual good house. His great productions "Flyto" and "Oh!" thoroughly mystified the audience and sent them home wondering how it was done. De Lange and Rising 12; Lewis Morrison 13; Held in Slavery 17; Thatcher's Minstrels 18; Charles T. Ellis 21; Fast Mail 25. ——ITEMS: The Eden Musee goes along on the even keel of good business.—The old canard and much used New Opera House is rejuvenated, and it now runs thus: A New York man is to put it up. But not this year, "s'mother" year.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): Leaves of Shamrock 4; good business. The production savors much after the Ivy Leaf, but is not an improvement on the latter by any means. A Breezy Time 7; large and appreciative audience. Lewis Morrison and his superior supporting co. presented Faust 10 to very good business. Killarney and the Rhine 14; Kellar 17. ——ITEMS: Owing to the closing of the Grand Opera House in Philadelphia, A Breezy Time co. was compelled to rest week of 9, and the most of them remained here until 14, when they left for Toronto, Canada, their next stand.—Rumors of a new opera house in Bethlehem are very rife, the prime movers in the concern being, it is said, Managers Mishler, of Reading, and Burgunder, of Wilkesbarre. The capital stock is published at $40,000. Bethlehem is very much in need of a good house, and it is hoped this last effort to procure one will be realized.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): Oliver Byron in The Plunger 7; good-sized and pleased audience. The Still Alarm 9; small but appreciative audience. The Power of the Press 10; large and pleased audience. Charles Gardner in Fatherland 11; fair-sized and enthusiastic audience. ——ACADEMY OF MUSIC (William G. Elliot, manager): Lucier's Minstrels 5, and return date 12; a small but very enthusiastic audience.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): The London Sports drew a large house 6. The performance was very bad. Our Irish Visitors gave a very amusing performance to a large house 11. ——ACADEMY OF MUSIC (John D. Mishler, manager): Roland Reed, with a good co., gave a first-class performance of Innocent as a Lamb to a large and fashionable audience 5. The Power of the Press was well given to large houses 6, 7. The co. carries a large lot of fine scenery. The Nelson Specialty co. gave a good performance to a large house 9. Lewis Morrison gave Faust to a large house 11. The performance was well received.

LANCASTER.—FULTON OPERA HOUSE (B. C. Vecker, manager): The Dixey Opera co. gave an excellent performance of Patience to a large audience at increased prices 5. The work of the male chorus deserves special mention. The Old Soldier drew a small house 6, but deserved better. Gormans' Minstrels pleased a good-sized audience 7. The Waite Comedy co. week of 9-14 drew very large houses the first three nights. The Gleason children and their splendid orchestra made great hits.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): One of the Bravest, for the benefit of the fire department, packed the house 4. Harry Williams' Meteors gave a good performance to fair business 6. Nibbe Burlesque co. in His Nibs and His Nobs drew a fair-sized audience 7. White Slave 10; Little Nugget 25; Vreeland's Minstrels 27. ——ITEMS: Daniel Diamond, father of Mat, Lew, and Lawrence Diamond, well known to the minstrel profession, died here 8.—George B. Wright, in advance of A German Soldier co., was entertained by the Knights of Pythias while here 7.—Mr. Arthur C. Pell and brother theatre orchestra reformers, there is a wide field for you here. Our Opera House orchestra consists of violin, piano, and cornet, with accent on the cornet.—Prof. Lewis Kerr, bandmaster of A. G. Field's Minstrels, is at the home of his parents in this city recuperating from an attack of malarial fever, which compelled him to leave the co. at Jacksonville, Fla., on Dec. 28.—H. J. Ellis, ahead of The Two Johns co., was here 9.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Our Irish Visitors to good business 6. The Two Johns brought another large audience out 7, and gave general satisfaction. De Lange and Rising in Tangled Up 9 to a small and much dissatisfied audience. A Railroad Ticket pleased a small audience 10. Oliver D. Byron in The Plunger 11 to his usual large house and gave universal satisfaction. Carrie Lewis 16-21. ——FAMILY THEATRE (Harry Davis, manager): Business continues good. ——CUES: W. E. Flack, ex-manager of A Busy Time co., and wife, who have been the guests of Mr. Flack's mother for several weeks, left 7 for Chicago, where they join Crandall's Busy Day co. Mr. Flack goes in advance, while his wife, who is professionally known as Bessie Vaise, takes a prominent part in the performance. While here they made many friends, who will regret their departure.—John Harris, of Pittsburg, is now resident manager of the Eden Musee of this city.—Tom A. Osborn, treasurer of the Opera House, has been appointed as a committee of one to negotiate for a good theatrical troupe to play a benefit for the Johnstown Cycle Club.

POTTSTOWN.—GRAND OPERA HOUSE (C. P. Strohl, manager): Owing to defects in the heating apparatus, this house will be closed 9-14, when the necessary repairs will be completed. ——GOSSIP: Manager Strohl will retire from the management 20 to be superseded by John D. Mishler, of the well-known Mishler circuit of theatres.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Wilbur Opera co. 2-7; very large business. ——ITEMS: Susie Kirwan gave her co a sleigh-ride 3, and they enjoyed themselves thoroughly.—H. R. Jacobs was in the city 4.—Miss Kirwin lost a valuable diamond ring in the Opera House, which was found and sent to her at Buffalo.

COBBY.—WEEBS' THEATRE (A. E. Wegin, manager): A Breezy Day 4 delighted a good-sized audience. Reddy the Mail Girl 7; small business. Kibbe's Burlesque co. 13; The Merry Cobbler 24.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The event of the season was the Robin Hood Opera co. in the opera of that name, which was rendered in an excellent manner 7. House packed at advanced prices.

LOCK HAVEN.—OPERA HOUSE (J. N. Farnsworth, manager): Lucier's Minstrels 7; large house. Charles T. Ellis in Count Casper 9; crowded house.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. A. Snotwell, manager): London Sports 5; packed house; audience pleased.

MT CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Nelson's World Comedy co. gave an exceptionally fine performance to a fair house 5. Prof. Lyman H. Howe, with his mysterious phonograph, gave a very enjoyable entertainment for the benefit of M.E. 216, F. O. S. of A., to a large house 7. Held in Slavery 18; Arthur C. Sidman 24.

DANVILLE.—OPERA HOUSE (Frank C. Angle, manager): Phil. W. Peters in The Old Soldier 4; good business; general satisfaction. Little Trixie 7; fair business; pleased audience.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, manager): Ezra Kendall in A Pair of Kids 9, S. R. O.

ALLENTOWN.—MUSIC HALL (R. M. Whitesell, manager): Lost in New York was presented 7 to a top-heavy house. The Power of the Press 9; despite the very inclement weather the house was well filled. The co. is very good and received generous applause. ——WORLD'S MUSEE (Dempsey and James, managers): Business satisfactory.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Fitz and Webster in A Breezy Time to S. R. O. 5. Lizzie Smith Robbins in Little Trixie 9; good business; fair performance.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Dixey's Opera co. 4 in Patience drew a large and pleased house at gilt-edged prices. Mattie Vickers' Pulse of New York 5 drew poorly. Entertainment satisfactory. Gorman's Minstrels 6 drew fairly well; performance good. London Sports 7 drew a large audience of the male persuasion. Charles A. Gardner's Fatherland 9 drew a fair and exceedingly well-pleased audience.

HONESDALE.—OPERA HOUSE (Charles P. Schuller, manager): J. E. Toole in Killarney and the Rhine 6; fair business. Lucier's Minstrels will play a return date 17; Harvest Moon 27.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): The Byrons in The Plunger 2; large and well-pleased audience. Nelson's Variety 10; light business. Charles Gardner 11; McFee of Dublin 17; St. Aloysius (local) in Shamrock and Rose 20.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Oliver Byron in Across the Continent to light business 5. Miss Helyett to good business 9. Lottie Collins proved a drawing card. Shadows of a Great City 10; light business.

MAUCH CHUNK.—OPERA HOUSE (John H. Fagn, manager): Lost in New York 5; large business; performance good. Muggs' Landing 9; business fair.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Lucier's Minstrels 5; large audience and well pleased.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): The Robin Hood Opera co. 6; large, fashionable, and highly enthusiastic audience. Gus Williams to good business 7. A Railroad Ticket 11, return date; Two Johns 14; Men and Women 16; Gormans' Minstrels 17; White Squadron 19. ——OPERA HOUSE (F. H. Cashbaugh, manager): Dark.

WEST CHESTER.—OPERA HOUSE (C. T. Painter, manager): Waite Comedy co. 2-7; poor performances to light houses. ——ASSEMBLY BUILDING (M. S. Way, manager): Henry E. Dixey presented Patience to a crowded house 7. Kellar's usual interesting entertainment was greeted by a good-sized house 9.

HAZLETON.—GRAND OPERA HOUSE (Hamersly and Eley, managers): Charles T. Ellis in Count Casper pleased a good-sized audience 7.

WILKESBARRE.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): George C. Staley in A Royal Pass to rather light business 6. A Barrel of Money to a large audience 7. ——ALTEMUS'S THEATRE (E. A. McArdle, manager): J. R. F. Cumpson in The Merry Cobbler gave a very fair performance 4. Rosabel Morrison in The Danger Signal gave a clever performance to a small house 6. Williams' Meteors amused a crowded house 7. The Fire Patrol made its third appearance in this city 9, and was well received.

HARRISBURG CITY.—OPERA HOUSE (J. J. Quirk, manager): Lost in New York gave a good performance to the largest house of the season 6. Leaves of Shamrock to a fair house 7; performance mediocre. Little Trixie to a small house 10; performance poor.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yohe, manager): The Merry Cobbler 7; fair house; performance excellent and deserved a packed house. The children won the audience completely.

BUTLER.—ARMORY OPERA HOUSE (F. M. Keene, manager): Franz Cumpson 5; small house. James A. Reilly in A German Soldier 9; small house.

GREENSBURG.—LOMBOM'S THEATRE (R. G. Curren, manager): Two Johns 6; crowded upper house. Stetson's U. T. C. 10; very poor house. ——ITEM: Billie Kibble joined Stetson's co. while here for the rest of the season.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Our Irish Visitors 10; poor house, owing to extreme cold weather. Tangled Up 13.

OIL CITY.—OPERA HOUSE (B. Lowentritt, manager): The Garrick Club (local) presented Home to a full house 9.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Annie Ward Tiffany and a good co. gave us the best Irish characterization we have had here in a long time 9. Mrs. Potter and Kyrle Bellew made their first appearance here to a good house in Therese Raquin 12; and at the close of the third act both received a well merited curtain call. Paul du Chaillu on "Travels in Equatorial Africa," delivered the first in a series of entertainments by the Newport Artillery, 12. The White Squadron arrived 13, and the Newell Brothers in The Operator 19. ——SPRAY: Paul du Chaillu was the guest of Charles B. Weaver during his visit here.—The many who have seen John McCullough's bust in Fairmount Park, Philadelphia, by W. Clarke Noble, and later have "enthused" over his Soldiers' and Sailors' Monument here—which has not an equal in the country—can now see another achievement from Mr. Noble's hand in his statue of William Ellery Channing in Truro Park presented the city by Wm. G. Weld. Those who knew Channing (the founder of Unitarianism) pronounce it a striking likeness and its artistic originality is conceded by everyone.

WOONSOCKET.—OPERA HOUSE (George E. Hawes, manager): Our Country Cousin co. 10; small house, but good entertainment. Primrose and West 18.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager): Richard Mansfield in Beau Brummell 9; S. R. O.; prices were advanced fifty per cent., making the night's receipts about $2,000. Hettie Bernard-Chase 10 to moderate business. June 11; Clemenceau Case 13. ——ITEMS: Daniel Frohman and sister passed through Charleston 7 on their way to Florida.—Mr. Mansfield is making the tour of the South under contract with Manager Greenwall; the arrangement is for forty-eight performances at $48,000, and went into effect at Charleston.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): R. E. Graham in Larry the Lord to fair business 9-11. Mr. Graham is supported by a good co., but the piece he is playing is devoid of all merit and the sooner he side-tracks it the better. House Carls 12, 13. Cleveland's Minstrels 14, followed by Underground 16-18. ——THE BIJOU (J. H. Mitt-

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er, manager): Lord Rooney has started the week to crowded houses, and will prove one of the best cards of the season from present indications. Next comes The Burglar week of 16.——THE NELSON: William Shoemaker, manager): George Kennan will lecture 24, 25.——ITEMS: Thomas Nelson Page packed Watkins' Hall 9 to hear him read some of his own stories.—Dr. Talmage will lecture 11 at the Tabernacle.

GALLATIN.—TOMKINS' OPERA HOUSE (H. A. Holmes, manager): Dewey Haywood's New York Stars 5; big house.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Al. G. Field's Minstrels drew a fair house 6. Annie Pixley in her new play, Miss Blythe of Duluth, pleased a large house 9.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Annie Pixley as Miss Blythe of Duluth appeared to to good business; excellent performance.

TEXAS.

GALVESTON.—GREENWALL'S TREMONT OPERA HOUSE (George H. Walser, manager): The annual visit of Patti Rosa and her excellent co. 1, 2 resulted in the customary big pecuniary success. Dolly Varden and Miss Dixie were the plays presented. Joe Cawthorn's selections on the concertina were notable features. Frank Daniels in Little Puck and Dr. Cupid had a remunerative engagement 4, 5. The Black Detective 6, 7 proved one of the worst performances ever seen here, and the attendance was deservedly light. J. Z. Little's World 8 could scarcely be considered an improvement and fared accordingly.——ITEMS: The specialties in Little Puck (the best features in the performance) were omitted at the matinee performance, though no reason was announced therefor.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Paul Greenwall, manager): W. J. Fleming's Around the World in Eighty Days was presented 2, matinee and night, to good houses. Arnold Kiralfy and his ballet dancers are quite an addition to the co. Mr. Potter of Texas was presented for the first time here to full houses 3, 4. Henry Weaver, Jr., and Stella Boniface taking the leading parts; support good. Hewes, the magician, supported by Mme. Claire 7, matinee and night, to fair houses.

TERRELL.—OPERA HOUSE (S. L. Dey, manager): Professor Windsor, phrenologist, gave free lectures 2-7.

SAN ANTONIO.—GRAND OPERA HOUSE (T. R. Tendick, manager): The Grau Opera co. 1-6; S. R. O.

DALLAS.—OPERA HOUSE (George Anzy, manager): Prof. Hewes, magician, very inferior show and poor houses 2, 3. Patti Rosa in Dolly Varden and Miss Dixie to overflowing houses 6, 7. Frank Daniels 9, 10; Mr. Potter of Texas 11, 12.——ITEMS: At the close of the performance Saturday night, Mrs. Dunne (Patti Rosa) was escorted by a special committee to the Dallas Lodge B. P. O. E., and a reception was given in her honor. She is a member of several years' standing of this Lodge, and is always remembered by them when in this city.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE: Frank Daniels 2, 3; small house at both performances.

BELTON.—OPERA HOUSE (Frank L. Denison, manager): Patti Rosa and co. to a crowded house 7. The S. R. O. sign was hung at the main entrance before 8 o'clock. Every body in the large audience seemed to have gone there for lots of pleasure, and whenever either Miss Rosa or Joe Cawthorn appeared storms of applause greeted them. We wish to make special mention of Edgar S. Halstead's personation of Prof. Paddleofeski. He seemed to understand what the character demanded and his acting made a favorable impression with the large audience.

DENISON.—MCDOUGALL'S OPERA HOUSE (J. B. McDougall, manager): Barlow Brothers' Minstrels 5; good house; performance enjoyable. Mr. Potter of Texas 7; small house. Patti Rosa 11.

BASTROP.—OPERA HOUSE (P. O. Elmer, manager): Huntley Comedy co. 2-4, with matinee; fair business. Mr. Huntley is quite a favorite in Bastrop, and has improved since his last engagement here; but he is not well supported.

AUSTIN.—MILLETT'S OPERA HOUSE: Mr. Potter of Texas to good business 2, matinee and night. The Black Detective with Wash. T. Mellville to a top-heavy house 3. Patti Rosa in her new play Miss Dixie to an excellent house 4. Frank Daniels in Little Puck to a splendid house 6.

GAINSVILLE.—GALLIA OPERA HOUSE: J. Z. Little's World to good business 3. Frank Mayo in Davy Crockett 10.

HILLSBORO.—ROSE'S OPERA HOUSE (A. T. Rose, manager): Little's World co. in The World 4; well pleased and fair-sized audience considering the fact that the cotton buyers' ball was held on the same night.

WACO.—GARLAND OPERA HOUSE (I. P. Garland, manager): The Black Detective 2, matinee and night, to good business; performance only fair. Mr. Potter of Texas drew a fair-sized audience 3; satisfactory performance. Frank Daniels 7 in Dr. Cupid, matinee, and Little Puck, night, turned people away, and played to the best business of the season at regular prices; audience delighted with both performances.

CORSICANA.—MERCHANT'S OPERA HOUSE (Pinkston and Church, managers): Mr. Potter of Texas 4; well pleased audience. J. Z. Little's World 5; small house. Barlow Brothers' Minstrels 6; top-heavy house. Barlow Brothers have not the attractions that they advertise. George W. Crane, stage manager of the Merchants Opera House here, joined the World co. Jeffreys Lewis 11.

TEXARKANA.—OHIO'S OPERA HOUSE (Ehrlich Brothers, managers): The Mendelssohn Quintette Club under the auspices of the Y. M. C. A. gave a performance 3 to good business.

SHERMAN.—OPERA HOUSE (Neville and Barry, managers): Barlow Brothers' Minstrels to a large house 2. Mr. Potter of Texas 9.

EL PASO.—MYARS' OPERA HOUSE (J. J. Stewart, manager): Peck's Bad Boy 2; large house; unsatisfactory performance. H. W. Williams' Comedy co. 3; small house; first class performance. Russell Brothers made another grand success. Alba Heywood's Edgewood Folks 16.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Ali Baba, Henderson's great spectacle, 5-7, and matinee. Every seat sold in advance of rise of curtain. Total receipts $8,000. Eddie Foy, Ida Mulle, Louise Essing, Frankie Raymond, and Ada Deaves, all well-known, received much attention. Excepting that the river leaked somewhat, the immense lot of scenery was handled very well, and with no accidents to mar the beauty of its presentation. Next week Katie Putnam.

VERMONT.

RUTLAND.—OPERA HOUSE: The Albanians gave The Musketeers 3; Kajanka 7; both to large houses.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Miller Brothers' Kajanka 5; fair business. Lotus Glee Club and Minnie Marshall 6; big business.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (Colonel J. M. Neal, manager): Al. G. Field's Minstrels 4; large and delighted audience, including many of the leading society women and men of this city. Mozart Sextette 21, under the auspices of the Y. M. C. A. of this city. London Sports 23.——ITEMS: Colonel J. M. Neal, of the New Academy of Music, has been laid up since last week with a broken leg. He was personally superintending the machinery in the basement of the Academy, made a mis-step from a small step-way and fell and broke the small bone of his leg. The many friends who daily call to see him in his affliction attest his great personal popularity in this community.—Al. G. Field has many warm friends in this city and was cordially greeted by them on his visit this week. His minstrels are also very popular here, and the local daily paper, the *Register*, says it is "the best, grandest, and most refined minstrel show on the road."

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Lizzie Evans in The Little Blacksmith 5; light house. Carl Maswin's Silver King 6; good play nicely presented to a small but appreciative audience.——ITEMS: A succession of poor plays, together with a poorly heated house, have resulted in uniformly poor business of late. I am glad to be able to state that an excellent modern steam heating apparatus is now being placed in the house, and the Prosho orchestra has been engaged for the rest of the season.—Lizzie Evans will close season at Uniontown, Pa., 14.

LYNCHBURG.—OPERA HOUSE (C. W. Beckner, manager): Silver King 4; small house; excellent performance. Sweeney, Alvido, Gorman and Goetze's Minstrels pleased a large audience 5. Lillian Lewis in Lady Lil did some excellent work 6; her support is not up to her usual standard. Mr. Marston is a hustler and deserves success.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Lincoln J. Carter's Fast Mail 4; small but pleased audience. Sweeney, Alvido and Goetze's Minstrels 5; fair house; good performance.

CHARLOTTESVILLE.—LEVY OPERA HOUSE (J. J. Letterman, manager): The Silver King, with Charles A. Haswin as Wilfred Denver, 6. Mr. Haswin carried the audience with him every moment that he was on the stage. The support was superb. Carter's Fast Mail 9; London Sports 10.

ROANOKE.—ACADEMY OF MUSIC (Archie Sands, manager): Al. G. Field's Minstrels 7; poor business. Lillian Lewis in Lady Lil 9; good business and well-pleased audience.——OPERA HOUSE (M. A. Moseley, manager): Sweeney, Alvido and Goetze's Minstrels; good business and enthusiastic house 7.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesbury, manager): Richard Mansfield in Beau Brummell, Prince Karl, and A Parisian Romance 6, 7; excellent performances to large houses. Al. G. Field's Minstrels 9; fair house.

RICHMOND.—MOZART ACADEMY OF MUSIC (Ed Hamilton Cahill, manager): Richard Mansfield closed a very successful engagement 7.——NEW RICHMOND THEATRE (Branch and Leath, managers): Fast Mail to fair business 6, 7. Ramsay Morris' Comedy co. in Joseph opened a three nights' engagement 9 and has given entire satisfaction. Al. G. Field's Minstrels next.

WASHINGTON.

SEATTLE.—THEATRE (J. W. Hanna, manager): Uncle Tom's Cabin 2; poor performances (also matinee); large houses.——ITEM: George Osbourne has severed his connection as leading man and stage director of the Cordray co. He has gone to San Francisco, where he will begin an engagement at Stockwell's Theatre.

TACOMA.—THEATRE (S. C. Heilig, manager): James Whitcomb Riley 3; fair house.——OLYMPIC THEATRE (Mark Wilson, manager): Ingomar week ending 5 to good houses.——ITEMS: The stock co. now on at the Olympic is doing very acceptable work.—The phenomenal business done by Uncle Tom's Cabin co. might warrant one in saying that Shakespeare, compared to Harriet Beecher Stowe, was out-classed.—Some of the news agents here say they lost the last issue of THE MIRROR in a railway wreck and fire.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Lizzie Evans in the Little Blacksmith 6; light business. Ramsay Morris's Comedy co. in Joseph 14; Lilian Lewis in Lady Lil 16.

PARKERSBURG.—ACADEMY OF MUSIC (E. B. Cady, manager): The McGibney Family 6; light business. Lizzie Evans in The Little Blacksmith 7; Miss Evans' co. will close the season of The Little Blacksmith in Uniontown, Pa., 14, and go from there to Boston, Mass., where she will open in a new play written especially for her. George C. Staley's Royal Pass 10; very small audience. The play in itself was fair, and the character and acting of Mr. Staley was good. Loris, by Miss Masters, was well done. Bill Nye will lecture 14.

WHEELING.—OPERA HOUSE (Alfred Rheinstrom, manager): Tangled Up 5, 6; very light business. The Danger Signal 7; poor business, for which very inclement weather is partly responsible.——GRAND OPERA HOUSE (O. C. Genther, manager): James Riley 5-7 in the German Soldier; fair business. A Social Session 10, 11; good business.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Modjeska in Mary Stuart 3; largest business in the history of the house. Exact amount of receipts, $1,120.25. Paul Kauvar 11; Duff Opera co. 12; Yon Yonson 14.——ITEMS: Nothing ever awakened interest in theatricals that the advent of Modjeska's engagement did. There was a scramble for seats and big prices were paid to speculators. She did a remarkable business, when it is considered that nearly twelve hundred University students, who help to make up a Madisonian house, were away on their Christmas vacation.—The regular session of the Wisconsin Legislature will open here this week. On anticipation of their patronage and the visitors that they bring to town, a large amount of bookings will follow.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): Modjeska in As You Like It was greeted by a fashionable and highly pleased audience 4; largest house of the season and at advanced prices. Pay Train 7; fair business and satisfactory performance. E. H. Sothern, having date for 18, canceled. Paul Kauvar 23; Gloriana 27; Yon Yonson 28.——ITEMS: A charter has been granted for the institution of a Lodge of Elks in this city, to be known as No. 252. The Lodge starts with a charter membership of forty-five, your correspondent among the number. Jan. 21 is date set for opening.—Fred. Herzog, a young and rising comedian, is visiting his parents here for a few days.

LA CROSSE.—THEATRE (J. Strasilipka, manager): A Hole in the Ground amused a good-sized house 4. Friends 10.——PARK THEATRE (Culligan Brothers, managers): Uncle Isaac to empty chairs 7.——ITEM: Sunday performances, a new feature here, are evidently not popular, as only thirty-seven people were on the lower floor at the first Sunday performance.

APPLETON.—OPERA HOUSE (E. Erb, manager): Nora Wachree 4; fair-sized audience.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Nora Machree 6; good house and creditable performance.

CHIPPEWA FALLS.—OPERA HOUSE (W. H. Stoddard, manager): Sam T. Jack's Forty Thieves 7; fair business. Schuman Lady Quartette 12.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. T. Condon, manager): Queen of the Arena received less patronage than it deserved 3. Alexander Salvini drew a large house 4. Yon Yonson 7 to a packed house.

CANADA.

TORONTO.—GRAND OPERA HOUSE: Country Circus 9-14, good business. Walter Gale, as the ringmaster, made a hit. George Grossmith 16-18.——JACOBS AND SPARROW'S OPERA HOUSE: John T. Kelly in McFee of Dublin 9-14, large business. Breezy Time 16-21.——ACADEMY OF MUSIC: Second week of Private Secretary 9-14; good business. Husband and Wife 16-21.

ST. THOMAS.—OPERA HOUSE (George T. Claris, manager): Edith Ross Scottish Concert co. 3; small but well-pleased audience. By Wits Outwitted, preceded by the curtain-raiser, For Sweet Charity's Sake, 5; fair business.——ITEM: The Westerner and Edith Ross Concert co. have both booked return dates shortly, which proves that their audiences were well entertained and that these cos. will receive full houses on their next visit.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): McKee Rankin 2-7; moderate houses. F. G. Campbell, formerly manager of the Bijou, is in the cast, and received a warm welcome.

VANCOUVER.—OPERA HOUSE (A. W. P. Goldsmid, manager): Sutton's Uncle Tom's Cabin to very good business 7.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DELIGHTFUL ONE-NIGHTERS.

A TURKISH BATH (E. H. Macey, mgr.): Trinidad, Col., Jan. 17, Raton 18, Las Vegas, N. Mex., 19, Santa Fe 20, Albuquerque 21, Prescott, Ariz., 27, 28, San Bernardino, Cal., Feb. 2, San Diego 4.

A FAIR REBEL (Edward R. Mawson, mgr.): Louisville, Ky., Jan. 16-21.

AGNES HERNDON (Joseph A. Jessel, mgr.): Elwood, Ind., Jan. 17, Union City 18, Middletown 19, Hamilton, O., 20, Wilmington 21.

ACROSS THE POTOMAC (Augustus Pitou, mgr.): Rockford, Ill., Jan. 17, 18, Milwaukee, Wis., 19-21.

ALONE IN LONDON: Philadelphia, Pa., Jan. 16-21.

ALI BABA (David Henderson, mgr.): St. Louis, Mo., Jan. 16-21.

A FAIR REBEL (Malley and Lamb, mgrs.): Alexandria, Va., Jan. 17, Fredericksburg 18, Newport News 19, Norfolk 20, 21.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Milwaukee, Wis., Jan. 16-18, Janesville 19, Rockford, Ill., 20, Elgin 21, Chicago 22-Feb. 4.

ALVIN JOSLIN (Charles L. Davis, mgr.): Beloit, Wis., Jan. 17, Winona, Minn., 18, Eau Claire, Wis., 19, Duluth, Minn., 20, 21, St. Paul 23-28, Minneapolis 30-Feb. 4.

A M PALMER'S STOCK (H. Willard, acting mgr.): Boston, Mass., Dec. 26—indefinite.

ARISTOCRACY: New York city Nov. 14—indefinite.

A RAILROAD TICKET (Blaney and Gaites, mgrs.): Springfield, O., Jan. 17, Middletown 18, Richmond, Ind., 20, Chicago, Ill., 22-28, Milwaukee, Wis., 29-Feb. 4.

A BREEZY TIME (Edward J. Nugent, mgr.): Toronto, Ont., Jan. 16-21, Buffalo, N. Y., 23-28, Jamestown 30, Corry, Pa., 31, Meadville Feb. 1, Warren, O., 2, Akron 3, Canton 4.

A BUSY DAY (Harry Crandall and Max Zoellner, mgrs.): Philadelphia, Pa., Jan. 16-21, Washington, D. C., 23-28, Baltimore, Md., 30-Feb. 4.

ALMA HETWOOD (Edgewood Folks, O. W. Edgewood, mgr.): Deming, N. Mex., Jan. 17, Silver City 18, Tucson Ariz., 20, Phoenix 21, San Bernardino, Cal., 23, Redlands 24, Pomona 25, Riverside 26, Anaheim 27, San Diego 28, Los Angeles 30, 31, Santa Barbara Feb. 1, Ventura 2.

ANNIE PIXLEY (Robert Fulford, mgr.): New Orleans, La., Jan. 16-21.

A COLD DAY (Perkins D. Fisher, mgr.): Waterloo, N. Y., Jan. 17, Seneca Falls 18, Utica 19, Dansville 20, Mt. Morris 23, Albion 24, Medina 25, Lockport 26, Niagara Falls 27.

AUNT BRIDGET'S BABY (Robert B. Monroe, mgr.): Newark, N. J., Jan. 16-28, Hoboken 29-31, Pittsburg, Pa., 23-28.

BOTTOM OF THE SEA (W. A. Brady, mgr.): Dubuque, Ia., Jan. 17, Davenport 23, Kansas City, Mo., 22-28.

BLACK CROOK: New York city Sept. 1—indefinite.

BLACK DETECTIVE (Daniel Shelby, mgr.): Fort Smith, Ark., Jan. 17, Springfield, Mo., 18, Joplin 19, Parsons, Kans., 20, Fort Scott 21, Wichita 22, Topeka 23, Leavenworth 25, Atchison 26, St. Joseph, Mo., 27, Beatrice, Neb., 28, Lincoln 30, 31, Council Bluffs, Ia., Feb. 1, Omaha, Neb., 2-4.

BABES IN THE WOOD: Boston, Mass., Nov. 7—indefinite.

BARREL OF MONEY (George H. Nicolai, mgr.): Altoona, Pa., Jan. 17, Tyrone 18, Punxsutawney 19, Dubois 20, Buffalo, N. Y., 21-28.

BARONESS BLANC (John W. Hamilton, mgr.): New York City Jan 2—indefinite.

BOBBY GAYLOR (Henry P. Greene, acting mgr.): Philadelphia, Pa., Jan. 16-21.

BOSTON COMEDY (H. Price Webber, mgr.): Caribou, Me., Jan. 17-19, Fort Fairfield 20-21, Houlton 23-25, Calais 26-Feb 4.

BLUE JEANS (Rosenquest and Arthur, mgrs.): New York city Jan 9-21.

BANKER'S DAUGHTER (James F. Crossen, mgr.): Paterson, N. J., Jan. 20, 21, Catskill, N. Y., 23, Coxsackie 24, Bennington 26, North Adams, Mass., 27, Hoosick Falls, N. Y., 28, Greenfield, Mass., 30, Bellow's Falls, Vt., 31, Leominster, Mass., Feb. 2, Plymouth 3.

BILL'S BOOT (Harry W. Williams, mgr.): Chicago, Ill., Jan. 15-21, New York city 23-28.

BALDWIN-NEVILLE (W. S. Baldwin, mgr.): Columbus, Ga., Jan. 23-21, Selma, Ala., 23-28, Chattanooga, Tenn., 30-Feb. 4.

CHARLES A. LODER: Seymour, Ind., Jan. 17, Franklin 18, Lafayette 19, Terre Haute 20, Brazil 21, Madison 23, Aurora 24, Pendleton 25, Springfield, O., 26.

CHARLES FROHMAN'S COMEDIANS (Frank Murray, mgr.): San Francisco, Cal., Dec. 31-Jan. 28.

COUNTRY CIRCUS (No. 2, Jefferson, Klaw and Erlanger, mgrs.): Buffalo, N. Y., Jan. 16-21.

CRANE COMEDY: Arlington Heights, Ill., Jan. 16-21.

COUNTY FAIR (Neil Burgess'; David Towers, mgr.): Philadelphia, Pa., Jan. 9-21.

COUNTY FAIR (Marie Bates): Keokuk, Ia., Jan. 17, Canton 18, Galesburg, Ill., 19, Peoria 20, Joliet 21, Kankakee 22, La Salle 24, Ottawa 25, Aurora 26, Elgin 27, S Chicago 28, Kalamazoo, Mich., 30, Battle Creek 31, Ann Arbor Feb. 2.

CLARA MORRIS (Edwin H. Price, mgr.): St. Louis, Mo., Jan 22-28, Chicago, Ill., 29-Feb. 11.

CARRIE LOUIS (Howard Wall, mgr.): Johnstown, Pa., Jan. 16-21, Jeannette 23-28.

CRUST OF SOCIETY (Ben Stern, mgr.): Philadelphia, Pa., Jan 16-21.

CHARITY BALL (Fred Dubois, acting mgr.): Atlanta, Ga., Jan. 17, Athens 18, Augusta 19, Savannah 20, Charleston, S. C., 21, Jacksonville, Fla., 23, Macon, Ga., 24, 25, Columbus 26, Birmingham, Ala., 27, Chattanooga, Tenn., 28, Memphis 30-Feb. 1, Pine Bluff, Ark., 2, Little Rock 3, Hot Springs 4.

COUNTRY CIRCUS (No. 1, Jefferson, Klaw and Erlanger, mgrs.): Philadelphia, Pa., Jan. 2-21.

CAROLYN GAGE (Kent Thomas, mgr.): Fargo, No. Dak., Jan. 17, Jamestown 18, 19, Bismarck 20, Mandan 21.

CRUSHEES LAWS (W. A. Edwards, mgr.): Baltimore, Md., Jan. 16-21, Washington, D. C., 23-28, Philadelphia, Pa., 30-Feb. 4.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Providence, R. I., Jan. 16-21, Boston, Mass., 23-28.

DR. BILL (George W. Sammis, mgr.): Charlottesville, Va., Jan. 17, Lynchburg 18, Winston, N. C., 19, Wilmington, 20, 21, Augusta, Ga., 23, 26, Charleston, S. C., 27, 28.

DEVIL'S MINE: Hoboken, N. J., Jan. 16-18, New Haven, Conn., 19-21, New York city 23-28, Brooklyn, N. Y., 30-Feb. 4.

DIAMOND BREAKER (Neil Florence, mgr.): Brockton, Mass., Jan. 17, New Bedford 18, Fall River 19, Newport R. I., 20, Woonsocket 21.

DANGER SIGNAL (Edward J. Abram, mgr.): Louisville, Ky., 16-18, Indianapolis, Ind., 19-21, Columbus, O., 22, 23, Sandusky 24, Defiance 25, Findlay 26, Fostoria 28, Zanesville 30, 31, Springfield Feb. 1, Middletown 2, Dayton 3-4.

DARK SECRET (Steve Leacn, mgr.): Montreal, P. Q., Jan. 16-21.

DENMAN THOMPSON (E. A. McFarland, mgr.): Newark, N. J., Jan. 16-21, Philadelphia, Pa., 23-Feb. 4, Baltimore, Md., 6-11.

DANGERS OF A GREAT CITY (Doré Davidson, mgr.): So. Chicago, Ill., Jan. 15-17, Fairbury 18, Urbana 19, Effingham 20, Centralia 21, Louisville, Ky., 23-28, Nashville, Tenn., 30-Feb. 4.

DOWN THE SLOPE (Will E. Burton, and co. mgrs.): New Haven, Conn., Jan. 16-18, Albany, N. Y., 19-21.

DAN A. KELLY: Wheeling, W. Va., Jan. 19-21, Washington, Pa., 23, McKeesport 24, Braddock 25, Irwin 26, Connellsville 27, Uniontown 28, Jeanette 30, Latrobe 31, Houtzdale Feb. 1, Philipsburg 2, Lebanon 3, Columbia 4.

EDWIN FERRY (W. Farnum, mgr.): Wauseon, O., Jan. 17, Bryan 18, Napoleon 19, Paulding 20, Wapakoneta 21.

ENGLISH ROSE (Proctor and Turner, mgrs.): Harlem, N. Y., Jan. 16-21.

E. H. SOTHERN (E. B. Warner, acting mgr.): St. Louis, Mo., Jan. 16-21, Pittsburg, Pa., 23-28.

EIGHT BELLS (Thomas R. Petty, acting mgr.): Montreal, P. Q., Jan. 16-21, Toronto, Ont., 23-28, Detroit, Mich., 30-Feb. 4.

EFFIE ELLSLER (Will C. Elsler, mgr.): Brooklyn, N. Y., Jan. 16-21, New York city 23-28, Boston, Mass., 30-Feb. 4, Jersey City, N. J., 6-11.

E. S. WILLARD (A. M. Palmer, mgr.): Chicago, Ill., Dec 26 Jan. 21.

EVANS AND HOEY (W. D. Mann, mgr.): Chicago, Ill., Jan. 9-21.

ELDON COMEDIANS: Frostburg, Ind., Jan. 20-21.

EMMA WELLS: Ingersoll, Can., Jan. 18-24.

E. A. LOCKE: Albany, N. Y., Jan. 17, 18.

EWING DRAMATIC: Galion, O., Jan. 16-21.

FRIENDS (Arthur A. Lotto, acting mgr.): Denver, Col., Jan. 16-21, Hastings 23, Lincoln 24, 25, St. Joseph, Mo., 26, Topeka, Kan., 27, 28, Kansas City, Mo., 30-Feb. 4.

FANTASMA (Hanlon's, Edwin Warner, mgr.): Ottumwa, Ia., Jan. 17, Oskaloosa 18, Marshall 19, Des Moines 20, 21.

FANNY DAVENPORT (Marcus Mayer, mgr.): Cincinnati, O., Jan. 16-21, Louisville, Ky., 23-28, Atlanta, Ga., 30-Feb. 2.

FROST AND FANSHAWE (P. H. Frost, mgr.): Port Huron, Can., Jan. 16-28.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Washington, D. C., Jan. 16-21, York, Pa., 23, Lancaster 24, Harrisburg 25, Williamsport 26, Lockhaven 27, Bellefonte 28, Tyrone 30, Altoona 31, Johnstown Feb. 1, Greensburg 2, Uniontown 3, McKeesport 4.

FRANCESCA REDDING-HUGH STANTON (Edmund Stanton, mgr.): Binghamton, N. Y., Jan. 16-21, Pittsburg, Pa., 23-28, Bradford 30-Feb. 4.

FRANK DOBBELS (W. W. Freeman, mgr.): Memphis, Tenn., Jan. 16-18, Jackson 19, Cairo, Ill., 20, Murfreesboro 21, Louisville, Ky., 23-25, Frankfort 26, Henderson 27, Evansville, Ind., 28, St. Louis, Mo., 30-Feb 4.

FIRE PATROL (A. V. Pearson, mgr.): Chicago, Ill., Jan. 15-28.

FABIO ROMANI (Aiden Benedict, mgr.): Corning, O., Jan. 17, Logan 18, Ironton 19, Portsmouth 20, Jackson 21.

FITZSIMMONS' COMEDY: Milwaukee, Wis., Jan. 16-21, Chicago, Ill., 23-28, Kansas City, Mo., 30-Feb. 4.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Keene Junction, Ind., Jan. 16, Danville, Ill., 17, Decatur 18, Springfield 19, Taylorville 20, Alton 21, St. Louis, Mo., 23-28, East St. Louis, Ill., 29, Louisiana, Mo., 30, Hannibal 31, Quincy, Ill., Feb. 1, Keokuk, Ia., 2, Mt. Pleasant 3, Muscatine 4.

GEORGE HILL REPERTOIRE (Joseph Hodge, mgr.): Portchester, N. Y., Jan. 16-21.

GUS WILLIAMS (George W. June, mgr.): Utica, N. Y., Jan. 20.

GERMAN LILIPUTIANS (Rosenfeld Brothers, mgrs.): Kansas City, Mo., Jan. 16-21, San Francisco, Cal., 28-Feb. 25.

GLORIANA (Special, Charles Frohman, mgr.): Oshkosh, Wis., Jan. 17, Beloit 18, Madison 19, Racine 20, Davenport, Ia., 21, Dubuque 23, Ottumwa 24, Burlington 25, Cedar Rapids 26, Iowa City 27, Des Moines 28.

GOOD OLD TIMES (Harry Bernard, mgr.): Montreal, P. Q., Jan. 16-21, Ottawa, Ont., 23, 24, Kingston 25, 26, Belleville 27, Peterboro 28, Port Hope 30, Hamilton 31, St. Catharines Feb. 1, London 2, St. Thomas 3, Chatham 4.

GRAY AND STEPHENS (W. H. Stephens, mgr.): St. Louis, Mo., Jan. 15-21, Quincy, Ill., 23-25, Galesburg 26-28, Fort Madison, Ia., 30, Fairfield 31, Muscatine, Feb. 1, Davenport 2-4.

GLENDALOUGH (W. H. Powers, mgr.): Columbus, O., Jan. 15-17, Washington, D. C., 23-28, New York city 30-indefinite.

GARFIELD EARLE: Red Bud, Ill., Jan. 16-21.

GEORGE C. STALEY (A Royal Pass, Harry Doel Parker, mgr.): Cincinnati, O., Jan. 16-21, Richmond, Ind., 23, Kokomo 24, Frankfort 25, Marion 26, Huntington 27, Fort Wayne, Ind., 28, Defiance, O., 30, Fostoria 31, Mansfield Feb. 1, Akron 2, Warren 4.

GEM COMEDY: Richmond, Mo., Jan. 17, Lawson 18, 19.

GRISMER-DAVIES (W. A. Brady, mgr.): New York city Jan. 2—indefinite.

HUSBAND AND WIFE (Benjamin Tuthill, mgr.) Toronto, Ont., Jan. 16-21.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Wallingford, Conn., Jan. 18, Meriden 19, Middletown 20, Hartford 21, Waterbury 24, New Britain 25, Danbury 25, Thomaston 26, Winsted 27, Hudson, N. Y., 28, Poughkeepsie 30.

HARRY LACY: Austin, Tex., Jan. 28.

HARRY M. MARKHAM: Williamsport, Pa., Jan. 16-21.

HOSS AND HOSS (W. G. Smyth, mgr.): Brooklyn, N. Y., Jan. 16-21, Camden, N. J., 22, 23, Trenton 25, Wilmington, Del., 26, Lancaster, Pa., 27, Reading 28, Altoona 30, Johnstown 31, Uniontown Feb. 1, Connelsville 2, Wheeling, W. Va., 3, 4.

HELEN BARRY (Charles P. Palmer, mgr.): Chicago, Ill., Jan 16-21.

HELD IN SLAVERY (Walter N. Lawrence, manager): New Carmel, Pa., Jan. 18, St Clair 19, Tamaqua 20, Bethlehem 21, Newport, R. I., 23, Woonsocket 24, Pawtucket 25, Willimantic, Conn., 26.

HETTIE BERNARD-CHASE (Charles W. Chase, mgr.): Lynchburg Va., Jan. 17, Charlottesville 18, Alexandria 19, Annapolis, Md., 20, Wilmington, Del., 21, Lancaster, Pa., 23, Columbia 24, Lebanon 25, Harrisburg 26, Tyrone 27, Phillipsburg 28, Houtzdale 30, Huntingdon 31.

HENSHAW AND TEN BROECK (E. G. Stone, mgr.): Brooklyn, N. Y., Jan. 15-21, Sing Sing 22, Scranton, Pa., 24, Wilkesbarre 25, Reading 26, Allentown 27, Trenton, N. J., 29, New York city 30-Feb. 4.

HARVEST MOON (Harry Booker, mgr.): Williamsburg, N. Y., Jan 27-21.

HOLE IN THE GROUND (Hoyt and Thomas, mgrs.): Minneapolis, Minn., Jan. 17-21.

HENSHAW'S LUCK (W. H. Powers, mgr.): Niles, O., Jan. 17, Cuyahoga Falls 18, Kent 19.

IDA VAN CORTLAND (Albert Favernier, mgr.): Battle Creek, Mich., Jan. 16-21, Lansing 23-28, Dayton, O., 30-Feb. 4.

IRISH LOYALTY (Fred. A. Hodgson, mgr.): Troy, N. Y., Jan. 16-18, Cohoes 19, No. Adams, Mass., 20, Hoosick Falls, N. Y., 21, Greenfield, Mass., 23, Fitchburg 24, Clinton 25, So. Framingham 26, Chelsea, 27, Marlboro, 28, Gloucester 30, Nashua, N. H., 31, Lawrence, Mass., Feb. 1, Lowell 2.

IS MARRIAGE A FAILURE (W. J. Cowan, mgr.): Mankato, Minn., Jan. 17, Mason City, Ia., 18, Ft. Dodge 19, Webster City 20, Perry 23, Boone 24, Atlantic 25, Red Oak 26, Nebraska City, Neb., 27, Auburn 28.

J. K. EMMET: Hot Springs, Ark., Jan. 17, Little Rock 21.

JAS. A. REILLY: New Philadelphia, O., Jan 14, Coshocton 18, Uhrichsville 19, Cadiz 20, Newark 21, Mt. Vernon 23, Cambridge 24, Lancaster 25, Circleville 26, Washington, C. H., 27, Lebanon 28, Cincinnati 30-Feb. 4.

JOHN T. KELLY (George M. Welty, mgr.): Pittston, Pa., Jan. 17, Wilkesbarre 18, Trenton, N. J., 19, Allentown, Pa., 20, Reading 21, Norristown 23, Paterson, N. J., 24-25, Newark 26-28.

JANE (No. 1, Charles Frohman, mgr.): Philadelphia, Pa., Dec. 26-Jan. 21.

JUNIOR PARTNER (Charles Frohman, mgr.): New Orleans, La., Jan. 15-21.

JESSIE MAE HALL: Henderson, Ky., Jan. 17-18, Owensboro 19-20.

JOSEPH MURPHY (John P. Corey, mgr.): Omaha, Neb., Jan., 15-18, St. Joseph, Mo., 19, Leavenworth, Kans., 20, Topeka 21, Kansas City, Mo., 23-28.

JAMES J. CORBETT (W. A. Brady, mgr.): Chicago, Ill., Jan. 8-28.

J. H. WALLICK (J. L. Ungerer, mgr.): Cleveland, O., Jan. 16-21, Cincinnati 23-28.

JOHN L. SULLIVAN: Springfield, Ohio, Jan. 18, Dayton 19, Fort Wayne, Ind., 20, Toledo, O., 21, Lima 23, Sandusky 24, Akron 25, Warren 26, Canton 27, Newark 28, Mansfield 30, Richmond 31.

JANE (No 2, Charles Frohman, mgr.): Williamsburg, E. D., Jan. 16-21, New York city 23-28, Washington, D. C., 30-Feb. 4.

JOHN D'ORMOND: Harlan, Ia., Jan. 16-21.

JULIA MARLOWE (Fred. Stinson, mgr.): Cleveland, O., Jan. 16-21, Philadelphia, Pa., 23-Feb. 4, Baltimore, Md., 6-11.

JAMES T. POWERS (E. Rosenbaum, acting mgr.): Chicago, Ill., Jan. 15-21.

JAMES O'NEILL (William F. Connor, mgr.): Springfield, Ill., Jan. 17, 18, Bloomington 19, Altoona 20, Paducah, Ky., 21, Memphis, Tenn., 23-25, Pine Bluffs, Ark., 25, Little Rock 27, 28.

JOSEPH JEFFERSON: Harlem, N. Y., Jan. 16-21.

JOLLY SURPRISE: Los Angeles, Cal., Jan. 17-29.

JEFFREYS LEWIS (Arthur C. Aiston, mgr.): Dallas, Tex., Jan. 17, 18, Waco 19, 20, Austin 21, San Antonio 22, 23, Columbus 24, Galveston 25, 26, Houston 27, 28, Pensacola, Fla., 30, Mobile, Ala., 31-Feb. 1.

JESSIE SHIRLEY: Waverly, Ia., Jan. 16-21.

JOHN E. TOOLE: Shenandoah, Pa., Jan. 17, Milton 18, Sunbury 19, Huntington 20, Altoona 21.

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JOHN F SHERIDAN: Waco, Tex., Jan 17, Corsicana 18, Dallas 19, Denison 20.

ARRIVAL (Jeff D. Bernstein, manager): Chicago, Ill., Jan. 15-21, Peoria 22, Ottawa 23, Bloomington 24, Champaign 25, Danville 26, Springfield 27, East St Louis 28, St. Louis, Mo., 29-Feb. 4.

JOHN DREW (Charles Frohman, mgr.): New York city Oct. 3-Jan. 28.

JOHN DILLON: Dayton, Wash., Jan. 17, Moscow 18, Colfax 19.

JOSHUA SIMPKINS (Reno and Ford, mgrs.): Middlebury, Vt., Jan. 17, Burlington 18, Montpelier 20.

KNOTTY AFFAIR (John C. Rice, mgr.): Philadelphia, Pa., Jan. 16-21.

KATIE PUTNAM (E. B. Emery, mgr.): Pocatello, Idaho, Jan. 17, Boise City 18-20, Baker City, Ore., 21, Portland 22-28.

KIDNAPPED (W. C. Anderson, mgr.): Urbana, O., Jan. 18, Canal Dover 20, Beaver Falls, Pa, 21, Pittsburg 22-28.

KENTUCKY GIRL (John C. Fox, mgr.): Reading, Pa., Jan. 17, Allentown 18, Hazleton 19, Wilkesbarre 20, Scranton 21.

KENTUCKY COLONEL (Rankin and Bryton, mgrs.): St. Paul, Minn., Jan. 15-21.

KENDALL COMEDIANS (Edward Kendall, mgr.): Manchester, N. H., Jan. 17, Willimantic, Conn., 18, 19.

KEMPTON COMEDY: Vinton, Ill., Jan. 16-21.

KOJANSKA (Miller Brothers, mgrs.): Worcester, Mass., Jan. 21.

LIMITED MAIL (Elmer E. Vance, mgr.): Jersey City, N. J., Jan. 16-21, Elizabeth 23, New Brunswick 24, Camden 25, Allentown, Pa., 27, Pottsville 28, Shenandoah 30, Shamokin 31.

LITTLE TIPPETT (Duncan B. Harrison, mgr.): Washington, D. C., Jan. 16-21.

LOST PARADISE (Charles Frohman, mgr.): Jersey City, N. J., Jan. 16-21.

LEWIS MORRISON (Edward J. Abram, mgr.): Zanesville, O., Jan. 17, 18, Mansfield 19, Springfield 20, Dayton 21, Middletown 23, Hamilton 24, Richmond, Ind., 25, Logansport 26, Lafayette 27, Bloomington, Ill., 28, Decatur 30, Springfield 31, Peoria Feb. 1, Burlington, Ia., 2, Keokuk 3, Quincy, Ill., 4.

LOUISE HAMILTON: Wilkesbarre, Pa., Jan. 16-21.

LYCEUM THEATRE (Frohman's): New York city, Nov. 21—indefinite.

LILLIAN LEWIS (Lawrence Marston, mgr.): Portsmouth, O., Jan. 17, Lexington, Ky., 18, Louisville 19-21, Evansville, Ind., 23, Nashville, Tenn., 24-26, Birmingham, Ala., 30, 31.

LARRY THE LORD (Henry Greenwall, mgr.): Monroe, La., Jan. 17, Shreveport 18, Texarkana, Tex., 19, Bonham 20, Sherman 21.

LYCEUM THEATRE (Sharpley's): Aurora, Mo., Jan. 16-21.

LILLIAN TUCKER: Durand, Mich., Jan. 16-18.

LONDON THEATRE (A. B. Scoville, mgr.): Clarence, Mo., Jan. 17.

LITTLE TRIXIE (Fred. Robbins, mgr.): Allentown, Pa., Jan. 19, Bethlehem 20, Easton 21.

LOST IN NEW YORK: Paterson, N. J., Jan. 16-18.

LITTLE GOLDIE (George T. Bradon, mgr.): Philadelphia, Pa., Jan. 16-21.

LEAVES OF SHAMROCK (W. F. Falk, mgr.): Hoosick Falls, N. Y., Jan. 17, Mechanicsville 18, Troy 19.

MAYOLA-MASON COMEDY (Wesley Sisson, mgr.): New York city Dec. 19—indefinite.

MME. AND AUG. NEUVILLE (Augustin Neuville, manager): Ashland, Pa., Jan. 18, Frackville 19, Girardville 20, Shenandoah 21.

MY OFFICIAL WIFE (Frank W. Sanger, mgr.): Chicago, Ill., Jan. 2-21, New York city 23-Feb. 4.

MILTON NOBLES (J. Duke Murray, mgr.): Brazil, Ind., Jan. 17, Evansville 18, 19, East St. Louis, Ill., 20, 21, St. Louis, Mo., 23-28, Muncie, Ind., 30, Ashtabula, O., 31, Erie, Pa., Feb. 1, Batavia, N. Y., 2, Albion 3, Niagara Falls 4.

LEW AND LOTTIE WATERS: Centerville, Ia., Jan. 17, New Sharon 18, Montezuma 19, Sigourney 20, Williamsburg 21.

MLLE. RHEA (W. T. London, mgr.): Joliet, Ill., Jan. 17, Madison, Wis., 18, Elgin, Ill., 19, Dowagiac, Mich., 20, 21.

MAVOURNEEN (Aug. Piton, mgr.): Washington, D. C., Jan. 16-21.

MERRY COBBLER (Bertram and Willard, mgrs.): Emporium, Pa., Jan 17, Port Allegheny 18, Eldred 19, Warren 23, Corry 24, Union City 25, Oil City 27, Sharon 28, Greenville 30, New Castle 31, New Lisbon, O., Feb. 1, E. Liverpool 2, Salineville 3, Uhrichsville 4.

MID-NIGHT ALARM (Charles H. Young, mgr.): New York city Jan. 16-Feb. 5.

MISS HELYETT (E. D. Price, acting mgr.): Pittsburg, Pa., Jan 16-21, Chicago, Ill., 22-28.

MR. WILKINSON'S WIDOWS (Charles Frohman, mgr.): Cincinnati, O., Jan. 16-21, Chicago, Ill., 23-28, St. Paul, Minn., 29-Feb. 1, Minneapolis 2.

MAY BRETONNE (George W. Harder, mgr.) Newark, O., Jan. 16-21, Circleville 30-Feb. 4.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Chicago, Ill., Jan. 16-28.

MME. MODJESKA (Frank L. Perley, mgr.): Kalamazoo, Mich., Jan. 17.

MINNA GALE-HAYNES: New York city Dec. 26-Jan. 28.

MINNIE LESTER (George E. Mitchell, mgr.): Middletown, N. Y., Jan 16-21, Waverly 23-28.

MABEL PAIGE (M. W. Moseley, mgr.): Quitman, Ga., Jan. 17, Valsorta 18, Way Cross 19, Brunswick 20, 21.

MASTER AND MAN (C. D. McCall, mgr.): Kansas City, Mo., Jan 15-21.

MRS. POTTER KYRLE BELLEW (John Stetson, mgr.): New York city Jan. 9-Feb. 4.

MAUDE HILLMAN (W. G. Snelling, mgr.): Frankfort, N. Y., Jan. 16-18, Newport 19-21, Waterville 23-25, Norwich 26-28.

MEN AND WOMEN (Charles Frohman, mgr.): Wheeling, W. Va., Jan. 19.

MORA-WILLIAMS (Fred. Williams, mgr.): New Brunswick, N. J., Jan. 16-21, Norristown, Pa., 23-28, Harrisburg 30-Feb. 4.

MADELINE MERLI (Fred. Schwartz, mgr.): Fort Scott, Kans., Jan. 17, Joplin, Mo., 18, Pittsburg, Kans., 19, Carthage, Mo., 20, Springfield 21, Fayetteville, Ark., 22, Fort Smith 24, Van Buren 25, Morrelltown 26, Pine Bluff 27, Little Rock 28, Hot Springs 30, Texarkana, Tex., 31.

MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Vincennes, Ind., Jan. 16-21, Nashville, Tenn., 23-28.

MARIE HUBERT FROHMAN: (Gustave Frohman, mgr.): Waterbury, Conn., Jan. 18, Birmingham 19, Hartford 20, Meriden 21, Willimantic 22, Brockton, Mass., 24, Fall River 25, 26, New Bedford 27, Waltham 28, Holyoke 31, Westfield Feb. 1, Pittsfield 2, Gray, N. Y., 3, 4.

MELVILLE SISTERS: Massillon, O., Jan. 16-21, Norwalk 23-28, Findlay 30-Feb. 4.

MCFADDEN'S ELOPEMENT: Kenosha, Wis., Jan. 17, Freeport, Ill., 18, Galena 19, Dubuque, Ia., 20, Maquoketa 21.

MESSENGER FROM JARVIS SECTION (Spencer H. Cone, mgr.): Albany, N. Y., Jan. 16-18, Bridgeport, Conn., 21-28.

MR. POTTER OF TEXAS: Hot Springs, Ark., Jan. 17, Little Rock 18, Memphis, Tenn., 19-21, Cairo, Ill., 23, Paducah, Ky., 24, Clarksville, Tenn., 25, Nashville 26-28, Frankfort, Ky., 30, Paris 31, Lexington Feb. 1, Louisville 2-4.

MOORE (Abbott and Teal, mgrs.): Baltimore, Md., Jan. 16-21, Boston, Mass., 23-Feb. 4.

NOSS JOLLITY (H. Noss, mgr.): Havana, Cuba, Jan. 16-21, Key West, Fla., 23-25, Tampa 26, Bartow 27, Kissimmee 28, Orlando 30, Eustis 31, Leesburg Feb. 1, Ocala 2, Gainsville 3, Lake City 4.

NAT C. GOODWIN (George J. Appleton, mgr.): Detroit, Mich., Jan. 23-21.

NATURAL GAS (Sam P. Cox, mgr.): Kalamazoo, Mich., Jan. 19, Elgin, Ill., 20, Rockford 21, Chicago 22-28, Baltimore, Md., 30-Feb. 4.

NELLIE MCHENRY (A. J. Spencer, mgr.): Brooklyn, N. Y., Jan. 17-21.

NUTMEG MATCH (Sol. Litt, acting mgr.): Cedar Rapids, Ia., Jan. 17, Sioux City 18, 19, Omaha, Neb., 20-22, Lincoln 23, Des Moines, Ia., 24, Marshalltown 25, Ottumwa 26, Davenport 27, Pittsburg, Pa., 30-Feb. 4.

NORTHERN LIGHTS: Bessemer, Mich., Jan 16-21.

NORA MACBREE (Sidney R. Ellis, mgr.): Piqua, O., Jan. 17, Springfield 18, Dayton 19-21, Toledo 23, Adrian, Mich., 24, Coldwater 25, Battle Creek 26, Kalamazoo 27.

NEW YORK DAY BY DAY (Melville and Thompson, mgrs.): Milwaukee, Wis., Jan. 15-21, Englewood, Ill., 23-28.

ONLY A FARMER'S DAUGHTER (Jean Voorhees, mgr.): Higginsville, Mo., Jan. 17, Lexington 18, 19, Richmond 20, 21, Carrollton 23, 24, Marceline 25, 26, Kirksville 27, Kohoka 28, Edina 29, 30, Mt. Pleasant, Ia., Feb. 1, Fairfield 2, Ottumwa 3, 4.

OLD HOMESTEAD (E. A. McFarland, mgr.): San Francisco, Cal., Jan. 8-28, Oakland 30-Feb. 4.

OUR IRISH VISITORS (W. J. Benedict, mgr.): Philadelphia, Pa., Jan. 16-21, Brooklyn, N. Y., 23-28, New York city 30-Feb. 4.

OLIVER BYRON (J. P. Johnson, mgr.): Pittsburg, Pa., Jan. 16-21, Steubenville, O., 22, Belaire 23, Mansfield 25, Springfield 26, Dayton 27, Hamilton 28, Cincinnati 29-Feb. 4.

OLE OLSON (Ed. R. Salter, mgr.): Portsmouth, N. H., Jan 17, Portland, Me., 18, Lewiston 19, Augusta 20, Bangor 21, Concord, N. H., 23, Nashua 24, Lowell, Mass., 25, Fitchburg 27, Brockton 28.

OLE OLSON (Clay Lambert, mgr.): Parsons, Kans., Jan. 17, Fort Scott 18, Nevada, Mo., 19, Rich Hill 20, Butler 21, St Joseph 23, Olathe, Kans., 23, Ottawa 24, Wichita 25, Newton 26, Great Bend 27, Dodge City 28.

O'DOWD'S NEIGHBORS (Fred H. Whipple, mgr.): Omaha, Neb., 15-18, Topeka, Kan., 19, St. Joseph, Mo., 20, Leavenworth, Kan., 21, Rock Island, Ill., 23, Dubuque, Ia., 24, Rockford, Ill., 25, Madison, Wis., 26, Oshkosh 27, Racine 28, Chicago, Ill., 29-Feb. 4.

PAY TRAIN (Dittmar Brothers, mgrs.): St. Joseph, Mo., Jan. 16, 17, Topeka, Kan., 18, Lawrence 19, Atchison 20, Lincoln, Neb., 21, Omaha 22-28, Kansas City, Mo., 29-Feb. 4.

POWER OF THE PRESS (Philip Simmonds, acting mgr.): Norfolk, Va., Jan. 17, Petersburg 18, Richmond 19-21, Roanoke 23, Danville 24, Lynchburg 25, Charleston W. Va., 26, Lexington, Ky., 27, 28, Evansville, Ind., 30, 31, Nashville, Tenn., 1-4, Memphis 3, 4.

PAIR OF KIDS (Ezra Kendall, mgr.): Findlay, O., Jan. 17.

PAYTON COMEDY: Sedalia, Mo., Jan. 16-21, Jefferson City 23-28.

PAIGE'S PLAYERS (George W. Paige, mgr.): Lucerne, Mich., Jan. 16-21.

PATTI ROSA (W. O. Wheeler, mgr.): Little Rock, Ark., Jan. 17, Newport 18, Memphis, Tenn., 19-21, Jackson 23, Decatur, Ala., 24, Huntsville 25, Chattanooga, Tenn., 26, Knoxville 27, 28, Asheville, N. C., 30, Columbia, S. C., 31, Augusta, Ga., Feb. 1, Athens 2, Atlanta 3, 4.

PULSE OF NEW YORK (C. N. Bertram, manager): New York city Jan. 16-21.

PAUL KAUVAR (Eugene Robinson, manager): Coldwater, Mich., Jan. 17, Jackson 18, Ypsilanti 19, Flint 20, Bay City 21.

PETE BAKER (Wilbur Harlan, mgr.): Cairo, Ill., Jan 17, Paducah, Ky., 18, Princeton 19, Clarksville, Tenn., 20, Hopkinsville, Ky., 21.

POWER OF GOLD (Walter Sanford, mgr.): Boston, Mass., Jan. 16-21, Providence, R. I., 22-28.

ROLAND REED (E. B. Jack, mgr.): Buffalo, N. Y., Jan. 16-18, Toledo, O., 19, So Bend, Ind., 20, Terre Haute 21, St. Louis, Mo., 22-28, Cincinnati, O., 29-Feb. 4.

R. D. MACLEAN MARIE PRESCOTT (F. H. Bowly, mgr.): Dayton, O., Jan. 17, Troy 18, Piqua 19, Kenton 20, Findlay 21, Detroit, Mich., 23-25, Flint 26, Bay City 27, Saginaw 28, Grand Rapids 30-31, Ionia, Feb 1, Ypsilanti 2, Ann Arbor 3, Jackson 4.

RAMSAY MORRIS COMEDY: Cincinnati, O., Jan. 16-21, Canton 23, Alliance 24, Zanesville 25, Cleveland 26-28.

RIP VAN WINKLE (Marney and McGowen, mgrs.): Cape Girardeau, Mo., Jan. 18, Chester 19.

RICE'S SURPRISE PARTY (E. E. Rice, mgr.): Hartford, Conn., Jan. 16, 17, Norwich 18, New Haven 19-21.

ROSE COGHLAN (John T. Sullivan, mgr.): Detroit, Mich., Jan. 16-18, Columbus, O., 19-21, Buffalo, N. Y., 23-28.

ROSINA VOKES (Clarence Fleming, mgr.): Philadelphia, Pa., Jan. 16-21, Rockford, Ill., 23, Janesville, Wis., 24, Madison 25, La Crosse 26, Winona, Minn., 27, Stillwater 28, Minneapolis 30-Feb. 1, St. Paul 2-4.

ROBERT DOWNING (Will McConnell, mgr.): Meridian, Miss., Jan. 17, Selma, Ala., 18, Montgomery 19, Birmingham 20, 21, Chattanooga, Tenn., 23-25, Rome, Ga., 26, Atlanta 27, 28, Macon 30, 31, Americus Feb. 1, Thomasville 2, Jacksonville, Fla., 3, Brunswick, Ga., 4.

SOCIAL SESSION (D. J. Sprague, mgr.): Greensburg, Pa., Jan. 17, Altoona 18, Huntingdon 19, Bedford 20, Cumberland, Md., 21, Martinsburg, W. Va., 24, Hagerstown, Md., 25, Chambersburg, Pa., 27, Carlisle 27, Harrisburg 28.

SHE COULDN'T MARRY THREE (Lillian Kennedy, C. Hassentorder, mgr.): Fitchburg Mass., Jan. 17, Middletown, Conn., 18, Waterbury 19, Danbury 20, New Britain 21, Boston, Mass., 23-28.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): Chicago, Ill., Jan. 1-21.

SPIDER AND THE FLY (Western, Josh E. Ogden, acting mgr.) St. Louis, Mo., Jan. 16-21, Cincinnati, O., 22-28.

SOCIETY FAD (John H. Russell, mgr.): New York city Dec. 5-indefinite.

SPOONER DRAMATIC (F. E. Spooner, mgr.): Kirksville, Mo., Jan. 16-21.

SIBERIA (Harry Kennedy, mgr.): Buffalo, N. Y., Jan. 16-21, New York city 23-28.

SEYMOUR AND STRATTON DRAMATIC: New Britain, Conn., Jan 16-21.

STILL ALARM (Joseph Arthur, mgr.): New Haven, Conn., Jan. 16-18, Bridgeport 19-21, Hartford 23-24, Waterbury 25, Worcester, Mass., 26-28, Providence, R. I., 30-Feb. 4.

SPIDER AND THE FLY (Eastern, M. B. Leavitt, mgr.): Salt Lake City, Utah, Jan. 17, Ogden 18, Virginia City, Nev., 19, 20, Reno 21, San Francisco, Cal., 23-28.

STENSON COMEDY (C. R. Stenson, mgr.): Wilkesbarre, Pa., Jan. 16-21.

SUPERBA (Edwin Warner, mgr.): Philadelphia, Pa., Jan. 17-21.

STUART ROBSON (W. R. Hayden, mgr.): St. Paul, Minn., Jan. 16-21, Minneapolis 23-28.

SPOONER COMEDY (B. S. Spooner, mgr.): Atchison, Kans., Jan. 16-21, Lincoln, Neb., 23-28, Topeka, Kans., 30-Feb. 4.

SQUIRE HASKINS: Wilkesbarre, Pa., Jan. 18, Manch Chunk 21, Berwick 23, Mt. Carmel 24, Huntingdon 25, Hontzdale 26, Altoona 27, Johnstown 28.

SURRENDER (Charles Frohman, mgr.): Philadelphia, Pa., Jan. 23-Feb. 4.

SILVER KING (Carl A. Haswin, mgr.): Elizabeth, N. J., Jan. 17, Newark 19-21, Middletown, N. Y., 23, Towanda, Pa., 24, Elmira, N. Y., 25, Corning 26, Hornellsville 27, Warren, Pa., 28, Warren, O., 30, Canton 31, Akron Feb. 1, Lima 2, Fort Wayne, Ind., 3, Kankakee, Ill. 4.

SOUTH BEFORE THE WAR (Whallen and Martell, mgrs.): New York city Jan. 16-21.

SIDE TRACKED (Walters and Rawson, mgrs.): Princeton, Ind., Jan. 17, Mt. Vernon, Ill., 18, Piana 21, Shelbyville, Ind., 22.

SKIPPED BY THE LIGHT OF THE MOON (Fowler and Warmington, mgrs.): Cincinnati, O., Jan. 16-21, Pittsburg, Pa., 23-28.

ST FELIX SISTERS: Union Springs, Ala., Jan. 17, West Point, Ga., 18, La Grange 19, Newnan 20, Carrollton 21.

SAWTELLE DRAMATIC: Amsterdam, N. Y., Jan. 16-21.

SPAN OF LIFE: New York city Jan. 16-21.

TWO SISTERS (George W. Ryer, mgr.): Toledo, O., Jan. 16-21, Indianapolis, Ind., 23-28, St. Louis, Mo., 29-Feb. 4.

THAT SPANIARD: Hamilton, Mo., Jan. 16-18, Macon City 19-21.

THERESA NEWCOMB (T. J. Jackson, mgr.): Grand Rapids, Mich., Jan. 16-21.

TONY FARRELL (C. E. Callahan, mgr.): Rochester, N. Y., Jan. 16-21.

THE STOWAWAY (Litt and Davis, mgrs.): Chicago, Ill., Jan. 8-21, Toledo, O., 22-28, Detroit, Mich., 30-Feb. 4.

THE ENSIGN (Litt and Davis, mgrs.): Brooklyn, N. Y., Jan. 16-21, Brooklyn, E. D., 22-28, Scranton, Pa., 30, 31, Wilkesbarre Feb. 1, Williamsburg 2, Pottsville 3, Lancaster 4.

THE WORLD AGAINST HER (Sam B. Villa, manager): St. Louis, Mo., Jan. 16-21, E. St. Louis, 22, Jerseyville, Ill., 23, Carlinville 24, Taylorville 25, Vandalia 26, Mattoon 27, Chicago 29-Feb. 4.

THOMAS W. KEENE (W. F. Dickson, mgr.): Baltimore, Md., Jan. 16-21.

THE COLONEL (William Devere, manager): Pittsburg, Pa., Jan. 16-21.

TRIP TO CHINATOWN: New York city—indefinite.

TRIP TO CHINATOWN (Hoyt and Thomas, manager): Denver, Col., Jan. 16-21.

TRIP TO CHINATOWN (Hoyt and Thomas, mgrs.): Boston, Mass., Jan. 9—indefinite.

THE BOHEMIAN: Nashville, Tenn., Jan. 17-21.

THE GIRL I LEFT BEHIND ME (Chas. Frohman, mgr.): Washington, D. C., Jan. 16-21, New York city 23—indefinite.

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TANGLED UP: York, Pa., Jan. 17, Martinsburg 18, Staunton, Va., 19.

THE OPERATOR (E. B. Ludlow, manager): Lynn, Mass., Jan. 17, 18, Newport, R. I., 19, New Bedford, Mass., 20, Brockton 21, Fall River 23, 24, Nashua, N. H., 25.

TEXAS STEER (Hoyt and Thomas, mgrs.): Boston, Mass., Jan. 9-21, Lowell 24, Haverhill 24, Lawrence 25, Brockton 26, Lynn 27, 28.

THE HUSTLER (William T. Keough, mgr.): New York city Jan. 16-21, Poughkeepsie 23, Northampton, Mass., 24, Holyoke 25, Springfield 26, Middletown, Conn., 27, Hartford 28, Philadelphia, Pa., 30-Feb. 4.

THE VOODOO (Gus Bothner, mgr.): Indianapolis, Ind., Jan. 16-18, Columbus, O., 19-21, Cleveland 23-25, Rochester, N. Y., 26-28.

THE SCOUT (A. V. Pearson, mgr.): Trenton, N. J., Jan 21.

THATCHER'S TUXEDO (Henry J. Savers, mgr.): Wheeling, W. Va., Jan. 21.

THE SOUDAN (Jefferson, Klaw and Erlanger, mgrs.): Milford, Mass., Jan. 17, Waltham 18, Lowell 19-21, Manchester, N. H., 23-25, Concord 26, Haverhill 27, 28.

THE DAGO (F. O. Singer, mgr.): Champaign, Ill., Jan. 17, Danville 18, Frankfort, Ind., 19, Kokomo 20, Elwood 23, Anderson 24, Union City 25, Urbana, O., 26, Springfield 27, Middletown 28, Cincinnati 30-Feb. 4.

THOMAS E. SHEA (Thomas E. Shea, mgr.): Columbus, O., Jan. 15-21, Dayton 23-28.

UELLE AKERSTROM (Gus Bernard, mgr.): Amesbury, Mass., Jan. 16-18, Newburyport 19-21, Portsmouth, N. H., 23-25, Dover 26-28, Bangor, Me., 30-Feb. 1, Lewiston 2-4.

UNDER THE LION'S PAW (George B. Peck, mgr.): Buffalo, N. Y., Jan. 16-21, Rochester 23-25.

UNCLE TOM'S CABIN (Stetson's): Bellaire, O., Jan. 17, Wheeling, W. Va., 18, Parkersburg 19.

UNDERGROUND: Nashville, Tenn., Jan. 16-28.

UNCLE TOM'S CABIN (Leggett's): Oregon City, Ore., Jan. 17, Salem 18, Albany 19, Corvallis 20, Eugene 21, Roseburg 23, Grant's Pass 24, Ashland 25.

UNCLE TOM'S CABIN (Sutton): Corvallis, Ore., Jan. 17, Independence 19, Oregon City 20, Salem 21.

U. AND I (James L. Lederer, mgr.): Salt Lake City, Utah, Jan. 20-21.

UNCLE ISAAC (Owen Ferree (mgr.): Chicago, Ill., Jan. 15-21.

UNCLE JOSH SPRUCEBY: Sterling, Ill., Jan. 17, Amboy 18, Polo 19, Oregon 20, Rochelle 21.

UNCLE TOM'S CABIN (Davies'): Davenport, Ia., Jan. 17, Rock Island, Ill., 18.

W. H. CRANE (Joseph Brooks, mgr.): Boston, Mass. Jan. 9-26.

WADE-LEROVLE (F. P. Prescott, mgr.): Flandreau, So. Dak. Jan. 16-18, Pipestone, Minn., 19-21, Rock Rapids, Ia., 23-25, Adrian, Minn., 26-28, Worthington 30, St. James 31-Feb. 2, Mankato 3-4.

WILSON BARRETT: Boston, Mass., Jan. 9-21, Brooklyn, N. Y., 23-28, Washington, D. C., 30-Feb. 4.

WALKER WHITESIDE (W. P. Henderson, mgr.): Muncie, Ind., Jan. 17-18, Rushville 19-20, Shelbyville 21, Columbus 23-25, Seymour 26, Madison 27.

WILFRED CLARKE: Richmond, Va., Jan. 21.

WHITE SQUADRON (A. Y. Pearson, mgr.): Worcester, Mass., Jan. 16-19, New Haven, Conn., 20-27.

WAIFS OF NEW YORK (Harry Williams, mgr.): Richmond, Va., Jan. 17, New Haven, Conn. 20-21.

WIDOW MURPHY'S GOAT (H. Brooks Hooper, mgr.): Franklin, O., Jan. 17, Mayville, Ky., 20, Winchester 21.

WARDE-JAMES (Robert Brower, mgr.): Detroit, Mich., Jan. 16-18, Bay City 19, 20, E. Saginaw 21, Muskegon 22, Milwaukee, Wis., 23-25, Eau Claire 26, Duluth, Minn., 27, 28.

WAITE COMEDY: Lebanon, Pa., Jan. 16-21, Reading 23-28, York 30-Feb. 21.

WORLD (J. Z. Little, mgr.): Belton, Tex., Jan. 17, Waco 18, Tyler 19, Dallas 20, 21.

VOS VOSSOS (John Hogarty, mgr.): Milwaukee, Wis., Jan. 15-21, Racine 23, Logansport, Ind., 24, Fort Wayne 25, So. Chicago, Ill., 26, Aurora 27, Streator 28, Joliet 30, Bloomington 31, Springfield Feb. 1, Jacksonville 2, Hannibal, Mo., 3, E. St. Louis 4.

ZEB THE CLODHOPPER (Young and Kauffman, mgrs.): Fostoria, O., Jan. 17, Findlay 18, Fremont 19, Sandusky 20, Norfolk 21, Mansfield 23, Delaware 24, Wilmington 25, Washington, C. H., 26, Circleville 27, Chillicothe 28, Jackson 30, Portsmouth 31, Ironton Feb. 1, Huntington, W. Va., 2, Montgomery 3.

OPERA AND COMEDY.

BOSTONIAN OPERA (Charles W. Hamilton, mgr.): Philadelphia, Pa., Jan. 9-21, Washington, D. C., 23-28.

BOSTON IDEAL COMIC OPERA (Rich and Van Osten): Marion, O., Jan. 17.

BOSTON OPERA: Van Buren, Ark., Jan. 16, 17, Fort Smith 18-21.

CALHOUN OPERA: Seattle, Wash., Jan. 16-28.

CORINNE OPERA BURLESQUE (Jennie Kimball, mgr.): Chicago, Ill., Jan. 15-28, Cleveland, O., 30-Feb. 4.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Brooklyn, N. Y., Jan. 16-21.

DUFF OPERA: Pittsburg, Pa., Jan. 16-21.

FENCING MASTER (J. M. Hill, mgr.): New York city Nov. 14—indefinite.

FRANCIS WILSON COMIC OPERA (A. H. Canby, mgr.): Baltimore, Md., Jan 16-21.

PERENCZY OPERA: New York city Jan. 9-Feb. 18.

HENRY E. DIXEY OPERA (Harry Askin, mgr.): Waterbury, Conn., Jan. 17, Holyoke, Mass., 19, Lynn 20.

HEYWOOD'S CELEBRITIES: Montgomery, Ala., Jan. 17, Troy 18, Columbus, Ga., 19, Cuthbert 20, Americus 23, Albany 24, Thomasville 25, Valdosta 26, Gainesville, Fla., 27.

KATHERINE GERMAINE OPERA: St. Johns, N. B., Jan. 16—indefinite.

LILLIAN RUSSELL OPERA (T. Henry French, mgr.): New York city, Dec. 26—indefinite.

MCGIBNEY FAMILY CONCERT: Knoxville, Tenn., Jan. 17.

PAULINE HALL OPERA (George B. McLellan, mgr.): St. Louis, Mo., Jan. 15-21.

ROBIN HOOD OPERA (Barnabee, Karl and McDonald, mgrs.): Lima, O., 17, Fort Wayne, Ind., 18, Aurora, Ill., 19, Dubuque, Ia., 20, Cedar Rapids 21.

SEFTON AND WESTON: Philadelphia, Pa., Jan. 16-21.

SCHUBERT SYMPHONY CLUB: Tuscola, Ill., Jan. 17, Newman 18, Marshall 19, Paris 20, Kansas 21, Charleston 23, Mattoon 24, Effingham 25, Robinson 26, Newton 27, Olney 28, Flora 30, Salem 31.

TAR AND TARTAR (C. B. Mullaly, mgr.): Louisville, Ky., Jan. 16-28, Nashville, Tenn., 19-21, Memphis 23-25, Helena, Ark., 26, Vicksburg, Miss., 27, 28, New Orleans, La., 29-Feb. 4.

TORBETT CONCERT (Gustave Thalberg, mgr.): Cleveland, O., Jan. 17.

THE ISLE OF CHAMPAGNE (George W. Lederer, mgr.): New York city Dec. 19—indefinite.

TENNESSEE WARBLERS (Pugsley, mgr.): Philadelphia, Pa., Jan. 16-21.

WILBUR OPERA: Rochester, N. Y., Jan. 16-21.

VARIETY AND BURLESQUE.

BOSTON NOVELTY (H. A. Hart, mgr.): Bloomington, Ill., Jan. 17, Peoria 18.

BOB LESLIE NOVELTY: Astoria, Ill., Jan. 17, Bairdstown 18, Mt. Sterling 19, Meredosia 21.

CITY SPORTS BURLESQUE: New Haven, Conn., Jan. 16-18, Westerly, R. I., 19, Fall River, Mass., 20, Woonsocket, R. I., 21.

CITY CLUB BURLESQUE (T. E. Miaco, mgr.): New York city Jan. 16-21.

FRENCH FOLLY BURLESQUE (Robert Manchester, mgr.): New York city Jan. 16-21.

FAY FOSTER BURLESQUE: Paterson, N. J., Jan. 16-21.

FIELDS AND HANSON SPECIALTY: New Haven, Conn., Jan. 19-21.

FORTY THIEVES: Keguanee, Mich., Jan. 19, Marinette, Wis., 26, Oshkosh 19, Ripon 20, Cheboygan 21.

GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): Pittsburg, Pa., Jan. 16-21, Cincinnati, O., 23-28, St. Louis, Mo., 30-Feb. 4.

GEORGE DIXON SPECIALTY: Baltimore, Md., Jan. 16-21, Washington, D. C., 23-28.

GUS HILL NOVELTIES: Newark, N. J., Jan. 16-21, Baltimore, Md., 23-28, Philadelphia, Pa., 30-Feb 4.

HARRY WILLIAMS' METEORS (Harry W. Williams, mgr.): New York city Jan. 16-21, Brooklyn, N. Y., 30-Feb. 4.

HOWARD ATHENÆUM (John D. Hopkins, mgr.): Kansas City, Mo., Jan. 15-21.

HYDE COMEDIANS (Hyde and Behman, mgrs.): New York City Jan. 16-21.

HENRY BURLESQUE: Baltimore, Md., Jan. 16-21.

IRWIN BROTHERS SPECIALTY: Cincinnati, O., Jan. 15-21.

JACK MCAULIFFE: Kensington, Pa., Jan. 16-21.

LONDON GAIETY GIRLS: Providence, R. I., Jan. 16-21, New York city 23-Feb. 11.

LENTON SPECIALTY: Albany, N. Y., Jan. 16-21.

ME AND JACK: Philadelphia, Pa., Jan. 16-21.

MAY HOWARD BURLESQUE (T. E. Miaco, mgr.): Chicago, Ill., Jan. 8-28.

MAY RUSSELL BURLESQUE: Baltimore, Md., Jan. 16-21.

NIGHT OWLS BURLESQUE (Robt. Manchester, mgr.): Harlem, N. Y., Jan. 16-21.

ORPHEUM SPECIALTY STARS: Chicago, Ill., Jan. 15-21.

REILLY AND WOODS: Indianapolis, Ind., Jan. 16-21, Toronto, Ont., 23-Feb. 4.

RENTZ-SANTLEY BURLESQUE (Abe Leavitt, mgr.): Cleveland, O., Jan. 16-21, Pittsburg, Pa., 23-28, Washington, D. C., 30-Feb. 4.

ROSE HILL FOLLY (Rice and Barton, mgrs.): Washington, Pa., Jan. 17, Wheeling, W. Va., 18, Canton, O., 19, Findlay 20, So. Bend, Ind., 21, Chicago, Ill., 22-28.

SAM DEVERE: Boston, Mass., Jan. 16-21, Brooklyn, N. Y., 23-28, Newark, N. J., 30-Feb. 4.

SEFTON AND WATSON: Philadelphia, Pa., Jan. 16-21.

TONY PASTOR: New York city Oct. 31—indefinite.

TRANS-OCEANIC SPECIALTY (John D. Hopkins, mgr.): Pittsburg, Pa., Jan. 16-21.

WEBER AND FIELDS' VARIETY: (C. F. Cromwell, mgr.): Washington, D. C., Jan. 16-21, Tyrone, Pa., 23, Altoona 24, Johnstown 25, Wheeling, W. Va., 26-28, Pittsburg, Pa., 30-Feb. 4.

MINSTRELS.

AL. G. FIELD (John Vogel, act. mgr.): Anderson, Ind., Jan. 17, Logansport 19, Lafayette 20, Frankford 21, Terre Haute 23, Evansville 24, Paducah, Ky., 25, Cairo, Ill., 26, Jackson, Tenn., 27.

C. E. SCHILLING: Red Bluffs, Cal., Jan. 17, Redding 20.

CLEVELAND (W. S. Cleveland, mgr.): Atlanta, Ga., Jan. 17-19, Athens 20, Charleston, S. C., 23, Savannah, Ga., 24, Jacksonville, Fla., 25, Macon, Ga., 26, Columbus 27, Birmingham, Ala., 28, Meriden, Miss., 30, Selma, Ala., 31.

GORTON (Charles H. Larkin, mgr.): Elyria, O., Jan. 21, Kenton 24, Cuyahoga Falls 25, Ravenna 26.

IDEAL COLORED (J. C. Hart, mgr.): Clarksville, Tex., Jan. 17, Texarkana 18, Atlanta 19, Jefferson 20, Dangerfield 21, Pittsburg 23, Gilmer 24, Mineola 25, Tyler 26, Temple 27, Longview 28.

LEW DOCKSTADER (Harry J. Clapham, mgr.): Boston, Mass., Jan. 16-21.

PRIMROSE AND WEST (D. W. Truss, mgr.): Providence, R. I., Jan 19-21.

SWEENEY, ALVIDO AND GOETZE: Danville, Ky., Jan. 17, Harrisburg 18, Mt. Sterling 20, Marysville 23, Springfield, O., 26.

CIRCUS AND SHOWS.

BRISTOL'S (D. R.) EQUINES (John C. Patrick, mgr.) Topeka, Kans., Jan 16-28.

BARTHOLOMEW'S EQUINES (James Albert, mgr.): Dover, N. H., Jan. 16-18, Lawrence, Mass. 19-21, Exeter, N. H., 23-25, Nashua 26-28, Fitchburg, Mass., 30-Feb. 1, Waltham 2-4.

BILL NYE AND BURBANK (H. B. Thearle, mgr.): Ironton, O., Jan. 17, Huntington, W. Va., 18, Charleston 19.

COTTON'S DONKEY CIRCUS: New York city Jan. 9-Feb. 28.

ELI PERKINS (Lectures): Lynnville, Ia., Jan. 17, Mt. Pleasant 18, Des Moines 19, Greenfield 20, McCook, Neb., 21, Cambridge 22, Hastings 26, Minden 27, Bluffredge 28.

EQUINE PARADOX (Prof. Norris): Lexington, Ky., Jan. 16-19, Frankfort 20-21.

HENRY PINCUS CIRCUS: Philadelphia, Pa., Dec. 5—indefinite.

PROF. HERRMANN: Rochester, N. Y., Jan. 16-18, Buffalo 19-21, Detroit, Mich., 22-25, Jackson 26, Grand Rapids 27, 28, East Saginaw 30, Bay City 31, Lansing Feb. 1, Milwaukee, Wis., 2-5.

W. C. COUP: Philadelphia, Pa., Jan. 16-28.

HERBERT L. PLINT (Mesmerist, L. J. Meacham, mgr.): Creston, Ind., Jan. 16-21, Council Bluffs 23-29, Des Moines 30-Feb. 4.

LIEUT. PEARY, U. S. NAVY: Jersey City, N. J., Jan. 17, Orange 18, New York city 19, Hartford, Conn., 20, Brooklyn, N. Y., 21, Philadelphia, Pa., 23, Bridgeport, Conn., 24, Brooklyn, N. Y., 25, 26, Westchester, Pa., 27, Brooklyn, N. Y., 28, Washington, D. C., 30, Flushing, N. Y., 31, New Haven, Conn., Feb. 1, Northampton, Mass., 2.

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ATLANTIC, Iowa: Opera House, Jan., Feb. and March.

CAMDEN, S. C.: Camden Opera House, Jan. 22-31

CANAL DOVER, OHIO: Big 4 Opera House, March 17-31.

CLINTON, ILL.: New Fair Opera House, Jan. 9-14, Feb. 23-25.

COLUMBUS, KANS.: Columbus Opera House, Feb. 6-12-27, 21-27, March, April, and May.

FAYETTEVILLE, ARK.: Feb. 4, 23-28.

GRAND RAPIDS: Mich. Power's Grand Opera House, Feb 2-8, 10-14, 17-28, March 1-11, April 5-13, 17-26, May 1-24, 26-31.

GOUVERNEUR, N. Y.: Union Hall, Jan. and Feb.

KEY WEST, FLA.: San Carlos Opera House, Jan. 21-31.

POTTSTOWN, PA.: Grand Opera House, Jan. 17-23, Feb. 1, 6, 13, 27, 28, 26-28.

PHŒNIX, ARIZ.: Devereaux Opera House, Jan 31-March 26, April .

SHAMOKIN, PA.: G. A. R. Opera House, Jan. 23-28, April 3, 4, 24.

ST. JOHNS, N. B.: St. Johns Opera House, Feb. 13-25, March 1-10, 20-31, April 1, 17-30, May 15, 31.

TYRONE, PA.: Academy of Music, Feb. 3, 27, 28, March 1-7, 13-25, April 1-15, April 27-29.

VINTON, IOWA: Watson's Opera House, Jan., Feb and March.

WINCHESTER, KY.: Winchester Opera House, Feb. 13-25, March 6-31.

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A NEW STAR AT THE STANDARD.—Miss Kitty Rhoades was the star. She is new to Philadelphians. The Inside Track was the play. The theatre was filled, and the audience came away satisfied and pleased. Miss Rhoades has one strong attraction—she possesses individuality. The introduction of her own characteristic specialties was an agreeable feature of last night's performance. Miss Rhoades is cleverly supported, and the scenic effects were all excellent.

TIMES.

Those who went to the Standard to see Miss Kitty Rhoades in The Inside Track had good reasons to congratulate themselves. The play is of the sensational order and has no end of bustling life, towards which the vivacious star and her companions gave the best kind of aid. The scenery is good. There are many introduced specialties that lend it variety, and, also gether, it deserves the applause and success with which the star and her support were literally crowned.

PHILADELPHIA INQUIRER.

Miss Kittie Rhoades made her first appearance in this city, as a star at the Standard Theatre last night, and succeeded in creating a decidedly favorable impression on a large audience. The Inside Track is one of the best and strongest plays of its class. The piece was adequately set, while the musical interpolations were taking. Miss Rhoades' support was fully equal to the work in hand.

RECORD.

THE INSIDE TRACK.—Another sensational play found an eager crowd at the Standard Theatre last evening, and The Inside Track was voted a play of more than ordinary merit. Kitty Rhodes early assumed the lead among her companions, and the exciting and humorous scenes kept the house very much alive throughout the performance.

PUBLIC LEDGER.

A revival of The Inside Track last night at the Standard served to introduce to the patrons of that house Miss Kittie Rhoades, who evoked hearty applause by her vivacious performance of Jerry Twaddle. She was well supported.

CALL.

KITTIE RHOADES AT THE STANDARD.—Miss Kittie Rhoades made her initial bow as a star to a Standard Theatre audience last night. The play which Miss Rhoades produced was The Inside Track, in which she introduced a number of her own characteristic specialties. Miss Rhoades is surrounded with a strong, well-balanced company.

EVENING ITEM.

STANDARD THEATRE.—Despite the general inclemency of the weather, last night a large audience assembled at the Standard Theatre. The play was one which achieved a great success—The Inside Track. Miss Kitty Rhoades in the part of Jerry Twaddle, ragged and tattered nobleman of nature, was excellent, and she soon became a favorite with the audience. Miss Rhoades was the feature of the evening. Her work was done in a hearty, conscientious manner which won the entire approval of the audience, who warmly manifested their appreciation by applause. Miss Rhoades seemed to interest herself in her role, which naturally made the audience interested in her. The other members of the company did well. Mr. Frank Wolcott as Harry Denbrigh succeeded admirably.

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Though boyhood's days are ended,
Fond memory takes me back
In old familiar footsteps
Along time's well-worn track;
But 'mid the scenes she pictures
There's one I like the best:
A lovely day in leafy June,
The sun low in the West;
When I, a barefoot youngster,
Lingered beneath the boughs
With pretty, rosy Jennie Brown
Who was driving home the cows.

I held her dimpled fingers,
And whispered in her ear
The earnest, tender story
All maidens love to hear;
The story that forever
Its youth and charm retains,
Though boyhood's days are over
Still boyhood's love remains,
And we two walk life's pathway
Because we kept the vows
We plighted on the evening
We were driving home the cows.

CHORUS—Driving, driving, driving, driving home the cows,
Hand in hand together, beneath the chestnut boughs;
And as the sunset glory just shily kissed our brows,
We found life's sweetest pleasure came while driving home the cows.

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